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# VUE

WEEKLY

## Alberta Art

EAG biennial  
exhibits  
frontier mentality  
By David DiCenzo • 27



6 • Aspartame is such sweet sorrow  
14 • Matthew Good's a pottymouth  
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**metro**  
CINEMA  
GUIDE INSIDE

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**PLAID TONGUED DEVILS LIVE!**  
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**WIRED's Fave Pick:**  
Change For Children Fundraiser  
at Sidetrack Cafe

**Friday**

live from Matthew Good Band's  
gig at Red's  
Alberta Biennial of  
Contemporary Art preview  
**WIRED's Fave Pick:**  
Orchesis' Dance Motif  
at Myer Horowitz Theatre

**Monday**

**THE HONEYMANS LIVE!**  
"As You Like It" preview  
Big Screen Top Draws  
**WIRED's Fave Pick:**  
Die Nasty  
at Varscona Theatre

**Tuesday**

"Tartuffe" preview  
Spot Surfing  
**WIRED's Fave Pick:**  
"La Boheme"  
at The Jube

**Wednesday**

**COLLEEN WILSON WEST LIVE!**  
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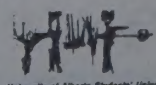
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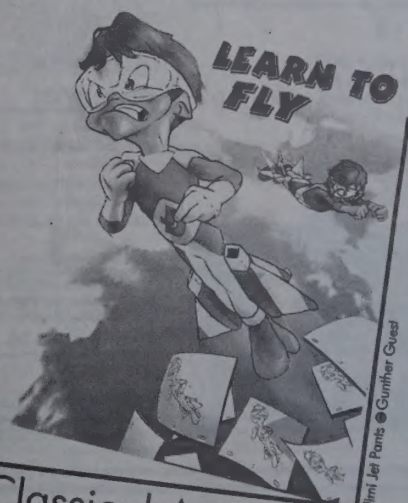


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JANUARY

THURSDAY 28

Change for Children  
Fundraiser

29 FRIDAY

Plaid Tongued  
Devils

SATURDAY 30

Carson Cole

31 SUNDAY

Variety Night

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FEBRUARY

MONDAY 01

Open Stage

Hosted By Mike McDonald

02 TUESDAY

The Honeymans

WEDNESDAY 03

RHYTHM  
& BLUES NIGHT  
with the RAULT BROTHERS BAND  
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04 THURSDAY

The Chris Smith Band  
With Guests (from Calgary) GROUND

FRIDAY 05

Ron Hynes

06 SATURDAY

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# Vue finder

cover story.....



## In/Here/Out/There: The Alberta Biennial of Contemporary Art • 27

Catherine Crowston, senior curator of the Edmonton Art Gallery, would like to make art more accessible to the masses. The latest show at the EAG keeps in line with that philosophy; the second-ever Alberta Biennial of Contemporary Art is titled *In/Here/Out/There*. The EAG has collaborated with the Glenbow Museum in Calgary to present the original works of 26 Alberta artists. This year's theme is the frontier, a topic of great interest to many Albertans.

Cover image: Frederick R. McDonald, "Turning the Other Cheek" (1998): acrylic on canvas.

## News • 6 ◀•••

Recent studies have found that aspartame, the sugar substitute marketed as Equal, Spoonful and NutraSweet, can have a damaging impact on the human body. Some of the side effects may include vision loss and methanol toxicity, which can often be confused with Multiple Sclerosis. *Vue* maven-slash-gadfly Dale Ladouceur examines the situation.



## Music • 14 ▶•••

Vancouver's Matthew Good Band is making waves these days. The indie gods may have signed a major-label deal with A&M Records, but it hasn't changed who they are and what they stand for. *Vue* Weekly associate editor David DiCenzo found out exactly what makes Good tick—let the profanity begin.



## Film • 30 ◀•••

*Hilary and Jackie* director Anand Tucker was a great fan of the late cellist Jacqueline du Pré—so what better way to pay homage to her than making a film of her life? Actress Emily Watson had the privilege of playing the lead role. In fact, the former cello hobbyist was a perfect fit as Jacqueline.



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By DAVID GOBEIL TAYLOR

## Couldn't they see it coming?

If there's one thing that characterizes Y2K, it's predictability—you know exactly when it's going to happen, down to the second. Should the worst-case scenario of millennium bug fearmongers prove correct, it will be the first disaster in history to have been so utterly foreseen.

All of which begs an obvious question: didn't computer programmers see the Y2K bug coming? It's not as if it would have taken an incredible amount of prognostication to realize that the turn of the century would result in problems for platforms and applications that use two-digit dates.

The answer is: yes, of course programmers saw it coming. That's not the problem; it's the assumptions and decisions made in the 54 years since the invention of the first electronic digital computer (the ENIAC, built by Presper Eckert and John Mauchley, who went on to build the more-famous UNIVAC) that were in serious error.

The UNIVAC ran on 80-column punch cards (called "Hollerith cards" after their inventor Herman Hollerith, who used them in 1890 to feed data into an electrical census-tabulating machine—the invention was obviously successful, since the company Hollerith founded in 1896 is now called IBM). Space was at a premium, so two-digit dating was an obvious choice.

When the first programming language, improbably named Flowmatic, was invented by U.S. Navy officer Grace Murray Hopper in 1957 (two years later it would evolve into COBOL, or common-business-oriented language), it too ran on Hollerith cards with two-digit years.

Incidentally, many older computers nowadays—including those used by some North American power companies—still use COBOL, and programmers are in short supply. But that's a topic for another column.

Not many members of the new-fangled profession called "computer programmer" in the '50s were concerned with the then-far-off millennium; after all, even the youngest ones would be retired by then.

But some did look ahead—including the Church of Jesus Christ of Latter-Day Saints, who bought a computer in the '50s to keep track of their genealogy. They hired Robert Bemer, one of the inventors of COBOL, specifically to rewrite the language for them using four-digit years. Had future computer evolution been based on Mormon COBOL, there wouldn't be a Y2K bug today.

The problem is, unlike many inventions, computers tend to evolve smoothly. Each generation of computer must be somewhat compatible with the last, so that data can be transferred and personnel efficiently trained.

So when new storage methods were invented—magnetic tape, the diskette, the hard drive, etc.—the cost and feasibility of storing a measly extra two digits became realistic. (In 1963, one megabyte of

computer storage cost \$10,000—today, it costs about 90¢.)

IBM set the industry standard for computers, System 360, in the '60s when they were the only game in town—Big Blue has recently hired a fleet of lawyers to protect them from lawsuits arising from their lack of foresight. Of course, they can derive moral protection, at least, from the fact that, in 1967, the U.S. National Bureau of Standards officially endorsed the two-digit year for U.S. government operations.

When the potential to use four-digit years arose, feasibility studies were run by various companies. Every single one of them predicted that it would cost less to eventually fix the Y2K bug than to pay for the extra storage space for two digits for decades. The jury's still out on that one: estimates of the worldwide cost of Y2K conversion vary

between \$100 billion and over a trillion dollars. For what it's worth, the U.S. Vice-President's Office has decided that it would have been cheaper to fix the bug in the '60s.

The means to start fixing the Y2K bug were there by the '70s, when data storage evolved to more compact, affordable forms. Yet those who augured the eventual problem—including Robert Bemer, were routinely ignored or even ridiculed.

The going theory, even in the mid to late '80s, was that addressing the bug was overly cautious and fiscally irresponsible. Y2K compliant computers would eventually be the norm, it was believed, and/or quick software-base fixes would be invented—and certainly nobody would be using COBOL anymore. They were wrong on all three counts.

Even the most farsighted of

companies failed to realize the magnitude of the Y2K problem. Companies that have produced four-digit-year software and computer platforms since the '80s have recently discovered they're not as compliant as they thought. Thousands and thousands of lines of coding go into even a simple computer application, and such programming—and its paradigms—is full of two-digit paradigms. It's a tough habit to break.

The Y2K bug, by the way, isn't even a "bug" at all. A computer bug is an error, an oversight, something that isn't supposed to be there or something that's missing—in short, something that wasn't designed by the programmers. Two-digit dating was a deliberate choice, and an understandable one at the time, given the resources available for memory and storage in early com-

puting.

There's nobody to blame for Y2K incompatibility; from the dawn of the computer age to the present day, everybody thought they were making the right decision. There was no lack of vision or apathy; money was spent in scenario studies, and it was rationally determined that the century digit rollback was not something worth addressing until the late '90s.

And now programmers are scrambling to fix literally trillions of lines of coding—some in languages so obsolete nobody knows what they are.

"The best laid plans of mice and men..." they say—I'll stick with Dennis Miller, who posits that computer nerds deliberately created the Y2K bug so that they could finally have the chance to prepare for a big date.



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Monica Lewinsky's travel agent. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (rounds!) hand delivery. We at Vue Weekly sure envy Canadian IOC member Dick Pound. Should he lose his job and have to fall back on a porn-star career, he wouldn't even have to change his name.

## Drug company causes sweet sorrow

### Aspartame poisoning confused with Multiple Sclerosis

By DALE LADOUCEUR

Monsanto, the biggest agri-corporation in the world and creator of Agent Orange, Roundup herbicide, aspartame and genetically altered seeds, has become the target of international protest and legal prosecution for alleged transgressions against the common good.

The topic of the keynote address at the World Environmental Conference in Washington this year was the unexplained epidemic of multiple sclerosis and systemic lupus. In an unusual twist of protocol, one of the attending lecturers announced that she had located the cause.

American scientist Nancy Markle had already spent several days lecturing at the conference on aspartame, the substance marketed variously as NutraSweet, Equal and Spoonful. Markle discovered that when its temperature exceeds 30 degrees Celsius, the wood alcohol in aspartame is converted to formaldehyde and then formic acid, which in turn causes metabolic acidosis. (Formic acid is the poison found in the sting of fire ants.) Methanol toxicity mimics multiple sclerosis (MS); in other words, many MS patients have been diagnosed in error, says Markle—and while multiple sclerosis is not a death sentence, methanol toxicity is.

Markle and her team found that systemic lupus has become almost as rampant as multiple sclerosis, especially in diet-soda drinkers who down three to four 12-ounce cans a day. The victims usually do not know that aspartame is the culprit; instead, they continue to unwittingly expose themselves to the substance, often aggravating the lupus to the point where it becomes life-threatening. When Markle's team got people off the aspartame, those with systemic lupus usually became asymptomatic. Markle reports similar results with those suffering from methanol toxicity misdiagnosed as MS. "We have seen cases where their vision and hearing has returned," she said.

During her lecture Markle stated, "If you are using aspartame and you suffer from fibromyalgia symp-

toms, spasms, shooting pains, numbness in your legs, cramps, vertigo, dizziness, headaches, tinnitus, joint pain, depression, anxiety attacks, slurred speech, blurred vision or memory loss, you probably have 'aspartame disease.'"

Long time no see

Congressional hearings in the U.S. revealed that aspartame was an ingredient in over 100 different products, but these disclosures have had little effect on the practices of deep-pocketed drug and chemical companies. Since those first hearings, during which people claimed diet drinks had caused them to go blind, over 5,000 aspartame-laced products have gone on the market. Surprisingly, aspartame is not even a diet product. As the U.S. Congressional Record states, "It makes you crave carbohydrates and will make you fat."

Many scientists, meanwhile, have started to support the claims of the witnesses in those early hearings. Recent findings indicate that the methanol in aspartame is indeed converted to formaldehyde—a chemical that belongs to the same class as cyanide and arsenic—in the retina of the eye. Aspartame, meanwhile, can change the dopamine level in the brain, bringing on severe brain seizures.

Russell Blaylock, an American neurosurgeon and author of *Excitotoxins: The Taste That Kills*, notes that in diabetics, aspartame creates neurotoxic chemicals such as aspartic acid and phenylalanine, separate from the other amino acids found in protein. These substances are then able to penetrate the blood brain barrier and deteriorate the neurons of the brain. The result is out-of-control blood sugar levels, severe memory loss and even comas. "The ingredients," he writes, "stimulate the neurons of the brain to death, causing brain damage of varying degrees."

Dr H.J. Roberts, diabetic specialist and world expert on aspartame poisoning, has also written a book: *Defence Against Alzheimer's Disease*. Roberts explains that aspartame poisoning is even escalating the incidence of Alzheimer's Disease. His position is seconded by Markle, who reports that U.S. hospice nurses have started seeing women as young as 30 suffering from Alzheimer's. A report from the Conference of the American Col-



lege of Physicians also raises the alarm: "We are talking," it reads, "about a plague of neurological diseases caused by this deadly poison."

Hail seizure

Roberts says he realized what was happening when aspartame was first marketed and his diabetes patients began presenting memory loss, confusion and severe vision loss. His colleagues at the Conference of the American College of Physicians also wondered why seizures were becoming so rampant. As it turns out, the phenylalanine in aspartame breaks down the seizure threshold, depletes serotonin levels and causes manic depression, panic attacks and violence.

Markle even argues that aspartame disease is the partial cause of the health problems in veterans of Operation Desert Storm. Several thousand pallets of diet drinks were shipped to Desert Storm troops; the 49°C temperatures in the Persian Gulf were hot enough to liberate the methanol from the beverages, which the soldiers drank all day long. According to Markle's research, the symptoms in over 60 cases of "Desert Storm Disease," including "burning tongue," can be directly related to the con-

sumption of aspartame.

It is unlikely that Monsanto, the creator of aspartame, was unaware of the side effects of their product when they rushed its approval through the FDA. Monsanto also donates funds to the American Diabetes Association, the American Dietetic Association and the Conference of the American College of Physicians. As the *New York Times* explained in a November 15, 1996 article, the American Dietetic Association often takes money from the food industry in exchange for endorsing products.

The movement against Monsanto is broad-based and continues to grow. Citizens from across the world gathered in July 1998 at Monsanto's St. Louis Headquarters in a display of global resistance. In India, where Monsanto has given unknowing farmers genetically altered seeds that won't reproduce, a broad alliance of farmers, scientists and ecologists initiated the "Monsanto, Quit India" campaign, which disseminates information about Terminator, Bollgard, Round Up Ready and other Monsanto products.

There is now a move afoot by many scientists, including Markle, to charge the FDA with collusion with Monsanto.

Illustration: Matt Bromley

## Local entrepreneur goes medieval

### Will Celtic-themed hall bring in the long green?

By CHARLES MANDEL

Thanks to its theme rooms designed around pickup trucks and Roman baths, the Fantasyland Hotel at West Edmonton Mall has always been a big tourist draw. Now an Edmonton entrepreneur believes he may have an attraction to rival the giant mall's unique hotel rooms.

Dennis O'Dowd has spent \$1 million over the last six months

preparing his 5,000-sq. ft. Celtic Hall for its mid-February opening. The hall will host Celtic feasts under its soaring 38-foot-high ceiling for up to 300 paying guests at a time. (The structure abuts one of O'Dowd's other businesses, the Goldfome, a one-acre indoor driving range. Best remembered for the time it collapsed under the weight of a particularly heavy snowfall in 1996, causing \$750,000 worth of damage.)

"Edmonton is the city of the mundane, and I've tried to make it different," explains O'Dowd in his distinctive Irish brogue. "When I watch people walk through the front door for the first time, I wait for them to say, 'Wow!'"

O'Dowd, who immigrated to Canada in the mid-1970s to start up a successful oilfield supply business, is betting he can fill the hall two to three times a week with people willing to pay \$39.95 each to eat hips of beef and roast boar while they watch Celtic entertainment.

"It's apropos at this time with the resurgence of all things Celtic," says O'Dowd of his new venture, which he hopes to eventually turn into a franchise.

Don't judge a hall by its stucco

From the outside, the hall doesn't look like much. Set off from one of the major truck routes leading into

the city's centre in a no-man's-land of big box retailers, the hall resembles an oversized two-story stucco bungalow with a timber-framed entrance.

The interior is another story. Massive 12-by-16-inch timbers of coastal Douglas fir run the length and height of the hall. They are joined in authentic post and beam construction and decorated with eight carved gargoyles. Like everything else in the hall, the timbers were crafted in Alberta.

Two suits of armour were delivered from Calgary, while two large tapestries featuring designs from the Irish Book of Kells are from Red

Entrepreneur  
continues on page 7



# VUEnews



by Charles Mandel

Your urban alternative guide to the week's really important events

## healthcare

### Private hospital waiting in the wings

Depending on who you talk to, John Saunders is either the man who will kill health care in Canada or the man who'll revive it. Right now, more people seem to believe he's the former. The Calgaryian is the president of Health Resources Group Inc. (HRG), owners of Alberta's first proposed for-profit hospital. If it gets a green light, HRG could start performing overnight surgical procedures tomorrow. To date, the private company has raised \$10 million and invested \$5 million, most of which has gone toward refurbishing the 25,000 square feet of space it leases in the former Salvation Army Grace Hospital in Calgary.

HRG has 37 beds and three operating rooms. The company gutted the third floor of the hospital, replacing the mechanical, electrical, air and communication systems. The operating theatres are enclosed in a sterile corridor. The patient rooms have bedside oxygen systems, alarms and private bathrooms with showers. HRG has performed day surgeries since September of 1997. (The company won't say how many.) "It's a very sophisticated environment capable of safely doing a large range of surgical procedures," Saunders says.

That may be true, but HRG has been waiting for over a year now to get the go-ahead to perform surgeries requiring overnight stays. And it could be waiting for a long time to come. The College of Physicians and Surgeons, the authority that grants institutions accreditation, refuses to licence HRG for anything more than day surgery. The provincial government is turning itself inside-out with Bill 37, a piece of legislation that would grant them the power to regulate medical facilities. The Friends of Medicare and other like-minded groups believe HRG will lead to the end of public Medicare in Canada. And the fuss has put the province's 40-odd private clinics so on edge that they don't even want to talk about it.

All this leads to the obvious question: why is HRG even bothering?

"We believe in the Canadian health system," Saunders maintains, "and we think the highest opportunity is here." He describes the financial opportunities as "reasonable" and claims HRG isn't looking for windfall profits; rather, the company's plan depends on providing high-quality services at a cost-effective price. Competitive pricing will be particularly important if HRG gains approval, because other private hospitals are certain to follow hard on the heels of any changes to legislation and regulation.

Certainly, HRG isn't the first company to eye Alberta's \$4-billion health industry. Last year, an



Australian firm tried to privatize a Canmore hospital, but pulled out in the face of heavy opposition. Before that, a group of investors formed the Hordel de Health, with an eye to taking over the Leduc Hospital, but again withdrew after suffering licensing setbacks and criticism.

HRG, however, is persistent and ambitious; the company's business plan calls for expansion into Edmonton followed by other centres once they clear the regulatory barriers. And Saunders says when the time is right, he and the other 64 investors will take the company public. "We believe we have a viable place in the health care system," he says, "and that by continuing to work with the stakeholders and regulatory and policy making bodies, we'll find that position. We're not going anywhere. We're here for the long term."

HRG is counting on Alberta's \$143-million cuts to health care over three years to open the way for private involvement in the delivery of medical services. Saunders calls provincial health care lean and argues that HRG is not dismantling Medicare, but actually aiding it through expanded services. "What we're offering is expanded capacity and choices," says Saunders. "We're not trying to break the Canada Health Act or erode the authorities of government. Most people fear that will result in an American-style health care system and it simply won't happen in Canada. There are too many checks and balances."

Currently, some 40 private medical clinics operate in Alberta. They provide a variety of services from eye surgery to magnetic resonance

imaging to abortions. All of them are lumped together as non-hospital surgical facilities. In general, though, they've weathered the political storm, most memorably the 1995-96 fight with Ottawa after the federal government fined the province \$3 million for letting Albertan eye doctors provide patient services Ottawa said Medicare covered. The province and the federal government eventually settled that dispute.

But many people believe HRG's for-profit hospital concept is something else again. Carol Demong, manager of Calgary's Demong Eye Clinic, says they're not set up to handle anything more than day surgery. "It's two different ball games," she says. And Garth Norris, the director of communications for Alberta Health, notes HRG is the reason Bill 37 is even being proposed. The bill came in response to Albertans' concerns over private health facilities and their lack of regulation, says Norris, adding that "HRG is primarily what triggered the public concern."

The government adamantly insists Bill 37 is another check in place to keep private hospitals from opening. In mid-November, they announced modifications to the bill that prevented licenses from being issued to any overnight surgery facilities—at least if they offered services already available at public health care facilities. Larry Ohlhauser, the registrar for the College of Physicians and Surgeons, points out HRG would only go ahead if it could meet the standards the college sets out.

Elizabeth Reid, coordinator of the Friends of Medicare, isn't reassured. She wants to know why the legislation even mentions approving facilities and why it doesn't include a precise definition of "hospital." Reid argues that if the government is so keen on protecting health care, then "let them put in a clause that says there will be no private, for-profit hospitals in Alberta."

As far as business's case goes, Reid maintains, HRG's is weak. She says large companies will have to increase employee benefits if private health care gets the nod. In the United States, it's not uncommon for people to have to pay US \$600 to \$900 a month for less comprehensive coverage than what Canadians enjoy.

Reid also says private health care will cause further erosion to public health care and leave it chronically underfunded. "I think it's very important for employers to think about this," she says. "This is why people come to Canada. We have a very good infrastructure, good education and good health care. Why do we want to throw away the very things that help us do business better?"

Saunders is unwavering in the face of all this opposition. He says the fuss is taking place because HRG has raised the stakes in health care privatization to a degree people haven't seen before. "Our challenge to the system and the reason debate is occurring around HRG's applications is because we've applied to do things that historically have been traditionally only offered in a hospital."

**“Let them put in a clause that says there will be no private, for-profit hospitals in Alberta.”**

—Elizabeth Reid, Friends of Medicare

## VUEPOINT

By LESLEY PRIMEAU

### Sentence structure

**PREFERENTIAL RIGHTS**, special rights, unique status—what does it all mean? Well, if you're a Métis woman convicted in the stabbing death of your husband, it's evidently what gets you a mere slap on the wrist.

Here's what happened: a couple was drinking, they got into an argument—and the man ended up with a kitchen knife in the chest. Now, I understand how arguments can escalate, but sticking a knife between someone's ribs seems a little extreme. Especially in this case, where there was no evidence to suggest the woman feared for her life. The man had never hit her before, and she didn't expect to be assaulted that night, either.

The Crown lawyers say the woman should spend two to three years in jail. Her lawyer says not so fast—she has suffered the systemic problems that face our country's native population, and this history of discrimination should entitle her to, as it were, get out of jail free. The argument has been successful so far: she has yet to spend a single night behind bars.

Amazed? Well, read on. Changes to the Criminal Code now allow judges to factor the backgrounds of convicted criminals into their sentences. There's no disputing the fact that our jails contains a disproportionate number of natives, and there's also no doubting that many natives take a lot of grief at a very young age. The woman in question, for instance, was raised by a single mother (however much I hate that excuse) and grew up in an atmosphere of poverty, drugs and abuse; we can safely assume she missed out on a lot of the things most of us take for granted. But does that excuse killing someone?

Other people with even worse childhoods nevertheless found it within themselves to live a good life. How is it that some latchkey kids grow up without two parents, no extended families, no spare cash, and still manage to go on to university? People lived through Nazi death camps and still held onto their humanity. It's hard to imagine what kind of explanation would be enough to excuse murder. Once you allow a bad-unbringing defence, anything goes—there are many life experiences that could be considered mitigating factors.

To her credit, the woman in question has apparently shown great remorse. She has quit drinking, returned to school and is making a sincere effort to rehabilitate her life. Maybe she has seen the error of her ways and is ready to live life as a model citizen. Maybe incarcerating her would be pointless—giving her more bad experiences to deal with, and further penalizing her child.

What is the purpose of incarceration, after all? Rehabilitation? I doubt it. The protection of society? Maybe. Or perhaps its purpose is nothing more profound than simple revenge: an eye for an eye.

I'm not sure whether this woman belongs in jail. The dead man's family says she needs to be imprisoned for the sake of justice, whatever that means. But if she is able to explain her crime away by virtue of her horrible background, why can't I use mine to excuse my own bad behaviour? Isn't this nothing less than the start of two-tiered punishment?

And isn't this a backward way of addressing her problem? Shouldn't we have tried nipping the problem in the bud before someone got killed?

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



# Chapters

Great Books Are Just The Beginning

## Staff Picks

20% off the following titles

### Franny and Zooey by J.D. Salinger

My favourite book of Salinger's. The two long stories add up to more than just a sum of their parts, while Salinger's meandering prose style delights, entrances. The remarkable Glass family is unforgettable.

Jason C.

### Montana 1948 by Larry Watson

In small town post-war America, the life of a family is shattered through the actions of its most illustrious member. The wishful perspective of the 12 year old narrator and the unwavering clarity of the author's prose create a powerful, memorable book.

Mary Pat

### Possession by A.S. Byatt

A love story within a love story. In two great tales of love, Byatt explores passion, desire and self-fulfillment. Embedded in the novel is lush poetry that mirrors the inner journeys of the characters.

Ruth

### Wasted by Marya Hornbacher

An eloquent memoir of living with and recovering from an eating disorder made even more powerful by the author's acknowledgment that recovery does not mean an end to struggle and that there is no such thing as happily ever after.

Christine

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# Circus life explored in tents narrative

## Wallenda family still flying after seven generations

By THERESA SHEA

Ever fantasize about running away to join the circus but never got around to doing it? Reading Charles Wilkins' colourful account of a 3000-kilometre journey across Ontario and Manitoba with the Great Wallenda Circus will give you a taste of what you missed.

*The Circus at the Edge of the Earth* contains harrowing and fantastic stories of life under the big top. Most circus performers don't stumble upon the lifestyle—they are born into it. And when your life depends upon the strength, agility and clear thinking of a fellow performer, it makes sense that you might feel more comfortable taking the risk with a family member. (In theory, anyway, I guess it all depends on your family.)

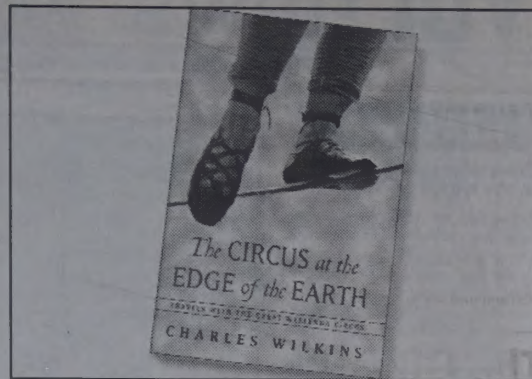
But even in families, people make mistakes. Consider what happened in Michigan in January of 1962. The ringmaster enters the spotlight wearing his spangle-covered costume; his voice booms, "Ladies and gentlemen! The Great Wallennnnnn-das!" and the famous high-wire troupe shimmies out onto the cable. Minutes later, they begin one of the most difficult

high-wire feats of all time: the seven-person pyramid. They have performed this stunt many times before, but on this night, disaster strikes. The lead "undermounter" momentarily flips his balancing pole to get a better grip. When the pole slides from his hands, the pyramid collapses. In slow motion, the bodies fall, bouncing off the dirt-covered floor 40 feet below as the audience watches in stunned disbelief.

Several equally disturbing tales are recounted in the book; disasters are surprisingly frequent, though, considering the number of performances the troupe puts on every year. Yet witnessing death-defying acts and experiencing the excitement that accompanies the trapeze artists, acrobats and sword-throwers is what compels audiences to flock to the circus.

## Cirque du soul, eh?

A similar quest for excitement lured Wilkins to this subject. With obvious admiration for the performers' athleticism and courage, the author introduces us to the people who make up the soul of the Great Wallenda Circus. We meet Ricky Wallenda, owner and manager of the circus and descendant of one of the most famous circus troupes in history. He carries on the family's seven-generation tradition despite the deaths of his uncles, cousins, aunt, grandfather and step-



father during performances. (Ricky Wallenda himself lives with chronic pain from two disastrous falls from the high wire.)

We also meet Bobby Gibbs, an outspoken, elephant trainer who enjoys railing at animal-rights activists who, he believes, are determined to destroy the circus tradition.

In a lively and engaging style, Wilkins shows that touring with the circus involves more hard work than romance. During its long trek, the circus crew meets with bad weather (a Winnipeg show coincides with the big flood), vehicles break down, the ceilings at many of the venues are too low to accommodate the aerial routines, one of the acts doesn't show up as promised and a flu bug incapacitates many of the performers. Despite the difficulties, the show goes on.

## Lions and tigers and bears

*The Circus at the Edge of the Earth* is an engaging read. What detracts from its overall success, however, is the author's obvious bias in favour of the circus. It's understandable that, after spending a month on the road with them, Wilkins would feel a genuine affection for the circus staff. But many of his views are superficial and arise from only a brief acquaintance with this world that has so enchanted him. A more balanced treatment of the issue of animal rights, for instance, would have been welcome.

Despite this flaw, the book successfully celebrates the "greatest show on earth." Any circus memories you have will come flooding back as you read Wilkins' colourful descriptions of life under the big top. But please: do not attempt these stunts at home.

## BESTSELLERS

### Fiction: Hardcover

- 1) The Vampire Armand Anne Rice (Random House)
- 2) I Know This Much Is True Wally Lamb (Harper Collins)
- 3) A Man in Full Tom Wolfe (Bantam)
- 4) Bag of Bones Stephen King (Dutton)
- 5) Seven The Night Dean Koontz (Bantam)

### Non-fiction: Hardcover

- 1) Simple Abundance Sarah Ban Breathnach (HB Fenn)
- 2) Simple Abundance: Journal of Gratitude Sarah Ban Breathnach (HB Fenn)
- 3) Something More Sarah Ban Breathnach (HB Fenn)
- 4) In the Meantime Lynsye Vanzant (Dutton)
- 5) Steps to Financial Freedom Suzie Orman (Random House)

### Fiction: Trade Paperback

- 1) Where the Heart Is Billie Letts (HB Fenn)
- 2) Jewel Brett Lott (Dutton)
- 3) Midwives Chris Bohjalian (Random House)
- 4) The Celestine Prophecy James Redfield (HB Fenn)
- 5) Tare Road Mavis Binchy (McArthur & Co.)

### Non-fiction: Trade Paperback

- 1) Easy Way to Stop Smoking Allen Carr (Prospero)
- 2) Boom Bust & Echo 2000 David E. Forst (General)
- 3) Adventures of a Psychic Sylvia Browne (Dempsey & Associates)
- 4) Don't Sweat the Small Stuff Richard Carlson (HB Fenn)
- 5) Men are from Mars, Women are from Venus John Gray (Harper Collins)

### Fiction: Mass Market

- 1) The Street Lawyer John Grisham (Random House)
- 2) Wet Force Tom Clancy (Ballantine)
- 3) The MacGregors Alan Grant, Nora Roberts (Harlequin)
- 4) Olivia V.C. Andrews (Dutton)
- 5) Survival of the fittest Jonathan Kellerman (Bantam)

BESTSELLER information compiled by

SMITHBOOKS

Edmonton Centre

# Let us prove our point.



## The Billiard Club

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Super Bowl Party • Sunday, Jan. 31st

Someone is going home with a big screen t.v. and a redner strapped to their backs!!

## D'oh-ing on vacation



By T.C. SHAW

*The Simpsons Guide to Springfield* is a natural follow-up to its forerunner, last year's *The Simpsons: A Complete Guide to Our Favorite Family*. Packaged as a typical tourist information book (it's even divided into sections like "Attractions" and "Dining"), readers can delve into some of the many tiny details only alluded to—or shown momentarily—on the half-hour TV episodes.

This is the first book in a series entitled *Are We There Yet?* whose target audience appears to be fidgety, precocious kids, not unlike Bart himself. However, the inclusion of tourist meccas like the World's Largest Cubic Zirconium

(centrepiece of the Springfield Museum), Krusty Burger ("Try our new Popcorn Shrimpy-like Things!") and Ned Flanders' Leftorium, the exclusive boutique for lefties (left on!) may demand a sense of humour that's sharper and more cynical than most 10-year-olds are likely to possess.

Although this new book series smacks of marketing at its most calculating, *The Simpsons Guide to Springfield* actually outshines its typoridden predecessor by virtue of the fact that it offers new material instead of regurgitating details from old episodes. Much more of this, though, and we Simpsons fans will have to stop picking on Trekkies.

## books

### REVUE

*The Simpsons Guide to Springfield* • by Matt Groening • Harper Perennial • 130 pp. • \$20





by RICHARD BURNETT

## A mother's story

When I was a teen, I was awed and scared by Jean Genêt's weary world of gay hustlers in *The Thief's Journal*, a world in which the ugly and downtrodden are worshipped and the beautiful are spat upon and torn down.

I also feared my parents would

believe Genêt's world was my world if they found out that, like Genêt, I was a faggot. Each day when I went to school I worried that they'd discover the gay porn mags hidden in my room. When I finally came out, though, I realized I never had anything to fear but fear itself.

"Well," my father said, smiling, "I hope you're happy, son."

I was, and immediately poured myself a triple vodka.

"Why didn't you tell me before!" my mother—a genuine diva—said reproachfully. "I've known so many men I could have set you up with!"

So when I got a copy of *Family Secrets, Gay Sons: A Mother's Story* (Harrington Park Press) by psychologist Jean M. Baker, I naturally passed

it on to Mom. After all, what would Madame Burnett have to say about mothers unable to embrace divahood and sheer fabulousness?

"When parents discover they have a gay or lesbian child," Baker writes, "they eventually discover that they also have a significant choice to make in their lives: the choice of whether to conceal their child's sexual orientation, even to pretend to themselves that their child is not really gay, or to come out of the closet, to acknowledge first to themselves and then to others that, yes, they do have a child who is gay."

Clearly Baker wasn't as accepting as she thought she was. "There was the shame that came with recognizing my own hidden homophobia," Baker points out. "Although my

formal training as a psychologist had instilled in me the conviction that homosexuality was a deviance, was pathological, I had, in subsequent years, learned more about sexual orientation and believed that I had conquered any remaining antigay prejudice. I viewed homosexuality in my patients as normal for them. However, when it was my own son, all of my latent prejudice emerged."

My mother, used to reading (and living) page-turners, wished Baker would quit whining and get on with it. "I thought she was rather stupid to react the way she did," she told me. "Though she did get a grip by the end of the book. She redeemed herself by finally coming out as the proud parent of two gay sons. One of the things I've always done is open my big mouth when people speak badly about gays, especially at family functions."

Which brings us to Cher, who recently appeared on *Oprah* alongside her daughter Chastity Bono, who was promoting her book *Family Outing* (Little Brown). It quickly became clear that Cher, long cherished by the queer community (well, certainly by our drag queens), was

still having trouble coming out of her closet.

"Cher's reaction pissed me off," Mom quipped. "She pretends to be such an open, liberated person when in fact she's still quite homophobic. I thought Cher was more concerned about herself than with Chastity."

As gay and lesbian youths come out at younger and younger ages, it's important to remember they'll probably endure many of the same problems and indignities most of their older queer siblings did. And so will their parents.

"I'm mostly scared some jerks out there will hurt you," Mom said. But at least I have a family I can go home to.

Parents can help themselves and their children by picking up a copy of *Family Outing, Family Secrets* or Robert E. Owens Jr.'s *Queer Kids: The Challenges and Promise for Lesbian, Gay and Bisexual Youth* (also Harrington Park Press). Or call up your local chapter of Parents, Family and Friends of Lesbians and Gays (PFLAG) at (403) 462-5958, or check out PFLAG's Canadian website at <www.pflag.ca>.

## The Olympics: pure as the driven slush

IOC prez defends bribery, naked luging

By JARON SUMMERS

The Olympic Games are one of the most successful sporting events in the world. I talked with my old friend, Juan Antonio Samaranch, president of the International Olympic Committee (IOC), about the future of the games.

Jaron: Juan, how long have the Olympic Games been going?

Juan: They started around 700 BC and included the pentathlon, javelin, wrestling, boxing and chariot racing. Any free citizen of Greece who was not a murderer could compete. We had some problems for a millennium or two, but we got them sorted out. In the old days, women were not allowed to participate, except as the owners of horses.

Jaron: Besides snowboarding, what other new events do you have planned?

Juan: The naked luge. Naked couples leap on a luge and have sex while screaming down an ice tunnel. That's one reason we thought it would make sense to let women participate.

Jaron: That's pretty risqué.

Juan: The Games reflect our current values through good clean sports. We wash the couples before

they mount the luge, and each other. That clean enough for you?

Jaron: I've also heard you're starting Bribe Basketball. How does that work?

Juan: When teams are tied or close to winning, we let the team captains huddle with the referees and the team that offers the biggest bribe wins.

Jaron: Isn't that immoral?

Juan: Morality is simply a matter of timing. And we've learned to time things to a thousandth of a second at the Olympics.

Jaron: What happened to the concept that no one would be paid?

Juan: We enforce that for all players. If we catch a player taking money, he's out. Any Olympic participant who earns money would ruin the image of the Games.

Jaron: So how do you justify paying off the referees?

Juan: They are not participating for a trophy. We hire them to make certain that the players abide by the rules of good sportsmanship. All of the members of the IOC are dedicated to good sportsmanship. That is why we are such a fine organization even though our books are closed and I run the outfit like a great Spaniard. I refer, of course, to Franco.

Jaron: I don't understand. You have people fornicating on luges and referees taking bribes—how can that foster good sportsmanship?

Juan: We have a saying at the IOC—it's not whether you win or

lose, it's how you pay the game.

Jaron: You said "pay" the game.

Juan: Slip of the tongue. I meant play the game.

Jaron: Speaking of paying for the game, haven't some of your officials been accused of taking bribes so that certain cities would be chosen to host the Games?

Juan: Let's get real here. Our officials, all dedicated to fostering amateur sportsmanship, are poorly paid. Many make less than \$200,000 a year and from time to time we allow them to supplement their income by accepting small... donations.

Jaron: Doesn't that lead to corruption?

Juan: Of course not. We still keep a sharp eye on the athletes and if we catch them playing for money, we toss them out. It's a real tragedy to be disqualified by the IOC.

Jaron: Why?

Juan: Because corporations are reluctant to sponsor anyone who's been disqualified from the Olympics. An amateur player who takes money is out of the loop. He's not only a free agent, he's a broke agent. As a matter of fact, he can't even get an agent.

Jaron: So what happens to those corrupt players?

Juan: Since they understand how the game is played, we hire them to work for our administration. It's all part of keeping our amateur players honest and broke. We have a sacred duty to the spirit of the Olympics.

## humour

## Entrepreneur

— continued from page 6

Deer: The flooring is made of moulded, coloured concrete with 40 inlaid copper and brass discs etched with Celtic designs created on a computerized milling machine.

## Getting the benefit of O'Dowd

In his green shirt, blue jeans and golf tie, O'Dowd, resembles a contentedly slim Kenny Rogers. He ges-

tures at some of the 300 metal and cushion chairs scattered throughout the hall and says proudly, "Medieval design with modern comfort."

One of the hall's seven stained glass windows contains the O'Dowd coat of arms: green and gold crossed swords. "A fighting sort of arms," says O'Dowd, "because the O'Dowds are a fighting family." He boasts that the family name dates back to the fifth century.

But nearby is a sharp reminder

that for all its historical trappings, the hall is very much a business. "History for sale," says the sign on the wooden ox-cart. Using software from the Historical Research Centre in Florida, Celtic Hall staff will research your genealogy, then create your coat of arms and other memorabilia.

And on the way out is a sign reminding visitors they can party in the hall January 31 and watch the Super Bowl. While there, they'll be able to partake in such Celtic pleasures as "door prizes, drink specials and big screen TV."



let's go  
black dog  
let's go

10425 whyte ave

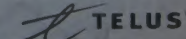
nachos



salsa



look for Payphone Cards wherever you see this symbol







# Kokanee

presents

# Snow Zone

it's the beer out here

## CONDITIONS REPORT

Mild temperatures continue to favour Rocky Mountain Riding and Skiing! This report is current as of Wednesday morning.

### RABBIT HILL

Excellent Conditions on all runs. Runs: 100% open and groomed in the last 24 hours. All lifts operating. Trace of new and a base: 62cm.

### SNOW VALLEY

Excellent, on soft machine groomed runs. All lifts open. Base: 65cm and a trace of new.

### MARMOT BASIN 488-5909

Superb conditions for Jasper in January. Skiers are enjoying machine groomed runs. Trace of new. 292cm of snowfall has created a base about 90cm.

### SUNSHINE VILLAGE 496-7669

Snow on its way! 11 lifts open to soft groomed terrain.

2cm new in the last 24 hours, base: 215cm.

### LAKE LOUISE 800-258-7669

Excellent skiing & boarding overall on fresh powder, tracked powder, and machine groomed trails. New snow at mid mountain: 7cm in the last 24hrs, 11cm in the last 2 days. Snow depth 139cm to 155 cm at the top.

### NAKISKA 800-258-7669

Excellent skiing and boarding on machine groomed powder. Past 24 hours: 4 cm. Past 7 Days 9 cm

### FORTRESS 800-258-7669

Fantastic conditions, 1cm in the last 24 hours. 20cm in the past 7 days. 83cm in the past 5 days. All lifts and all 47 runs open. Alberta Freestyle Provincial Competition held January 30th to 31st.

### KIMBERLEY 800-258-7669

Excellent on loose and packed powder, soft and hard packed on machine groomed terrain. Fresh snow fall: 4cm in the last 24 hours, 10cm in the last 8 days. Base: 145cm. All 62 runs open. Cross country trails: Excellent.

### MOUNT NORQUAY

Very good on machine groomed and packed powder. Snowfall: 5cm in last week. Base of 76cm at mountain peak and 58cm of settled snow at lodge elevation.

### FERNIE 800-258-7669

Excellent Skiing on powder, packed and groomed runs. Snowfall: 2cm in the last 24hrs, 5cm in the last 2 days.

## Banff's Mount Norquay is a boarder town

By HART GOLBECK

Located just a few minutes from Banff is Mount Norquay. Norquay has provided awesome skiing terrain for 72 years and now has one of the biggest snowboard parks in the Rockies as

### AREA

well. There's two halfpipes (one for beginners and one for experts) and a quarterpipe and a park with gaps, jumps, table tops and splines—all serviced by a chair and all located right on the front face up from the lodge and not in some obscure corner of the mountain. Here is where boarders go to play, and if they need some start-up lessons or fine tuning, the Unlimited Snowboard School provides instruction on everything from free-riding to high pro freecarving. There's night boarding and skiing as well. If you've come to cruise then Banff on the far right by the Pathfinder Express Quad is the place to let loose.

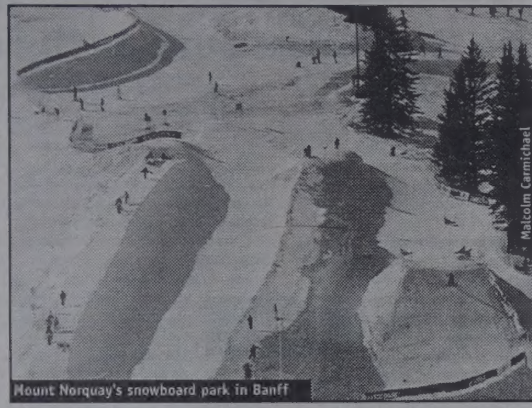
The base lodge is a huge timber building with lots of room to relax and enjoy a variety of dining choices. The Lone Pine Pub on the second floor provides guests with a great view of the mountain, including the Snowboard Park.

Norquay now has ski to your door accommodations as well thanks to their acquisition of the Timberline Inn at the base of the mountain, just off the Trans-Canada Highway. You can catch a shuttle to the hill and ski all the way down any time you please. If you're hanging around Banff and don't have time to ski all day you can choose to pay for your skiing or boarding by the hour. For more information, give them a call at (403) 762-4421.

### Runs for the boarders

Going snowboarding in the near future? Here's a list of some great runs for boarders heading to the Rockies for the first time.

Marmot Basin: Great cruising on Highway Sixteen and big air on



Mount Norquay's snowboard park in Banff

Punch Bowl. A climb up to Peak Run above the Knob is well worth it and the Caribou Knoll is good for brushing trees.

Lake Louise: Go up to the top of the world, then cruise down Sunset Terrace and hook up with the Men's Downhill all the way to the bottom. Larch run is a great cruiser

as well. North Cornice in the back bowls is great for air.

Sunshine Village: Great cruising anywhere on the Continental Divide. The Wawa T-bar has some awesome runs for first tracks. For big hits, try the Standish chair where most of the runs have spectacular natural boarding terrain.

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FREE SKI BUS

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# Sunday

Free Half-Time  
Finger Food!

Door Prizes!

Kick-off @ Noon

# Puck's Sports Bar

Across from the  
Skyreach Centre

Ph: 471-1231

## Snowboarding on the edge

By COLIN "ZEKE THE SKI FREAK" CATHREA

As with most sports, new snowboarders go through an initial level of rapid learning and improvement, followed by a plateau of slower and more gradual growth. Let's say you've reached the level in your snowboarding where most knuckle-draggers get stuck. You can consistently make skidded turns in both directions. Reversed directional turns are easy for you. So what's next?

This week's tip, as well as next week's, will focus on the finer aspects of carving.

The most important technique to master here is knowing when to commit to rolling the board onto its edge. In order to properly carve a snowboard, you have to commit much earlier in the turn than you have been used to. You must roll into a steep edge angle just as you

start the turn. Skidded turns start with a very unpronounced edge that gradually increases as the turn progresses. You have to keep constant, steady pressure on the edge through the entire turn. Finally, you must keep your upper body balanced over the edge of the board.

As you know, there are two turns in snowboarding, toeside and heelside. Each turn requires a unique body position that keeps you well-balanced above the carving edge. During the toeside turn, you press your body weight down onto your toes as you drive your knee down toward the snow and in the direction of the turn. This move initiates the turn with your weight slightly forward on the board. As in both turns, keep your shoulders, arms and hands level with the slope of the hill. Relax the forward knee drive as the board comes halfway through the turn. Centre your body weight and keep the

steep edge angle.

### To heel and back

Initiate a heelside turn by lifting your toes—again, this technique creates a steep edge angle early in the turn. Bending at the waist, drive your hip forward to start the front of the board carving. Keep your upper body level with the hill. Push with your back foot and shift your weight to the centre of the board to compete the turn.

The type of board you're on will influence how far the board comes around in the turn. The more side cut there is, the faster the board will come around. The new carving boards with ski boot bindings are really a thrill to take for a blast. Check your local ski shops for rentals and, even better, demos. Once you get the hang of the maximum carve, you'll be leaving a serious series of trenches wherever you go.

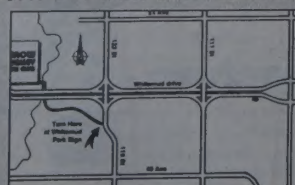
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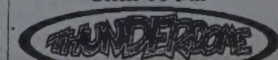


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# SPORTS notes

By DAVID DICENZO

## Birdy no-nos

Maybe the Atlanta Falcons are playing possum. Maybe the team's putting up some big smokescreen by appearing to bicker about inanities like what order the players get off a plane. But in the event these grumblings are real—what the hell are these guys thinking, only days prior to the biggest game of their collective lives? I don't see the big deal—yeah, sure, some younger players may have been bent out of shape because the Falcons got to Miami as a team, not as individuals. But that plane thing, in my view, is about showing respect to the team's elder statesmen, who might not have the opportunity to get to the Super Bowl again. With a game that big approaching, just shut the hell up—when there are a jillion journalists around looking for any bit of fodder they can dig up, unwanted attention can come back to haunt you. The Broncos must be smiling.

By the way, there's a game at the end of all this hype. And Denver will win it—27-17.

## IOC no evil?

Once again, it's obvious that the words "sports reporter" are all too often a contradiction in terms. A couple of years ago, it was revealed that many journalists had been hearing rumours about former NHLPA president Alan Eagleson's embezzlements for years. Yet, content to confine their research to goals-against averages and their writing to game recaps, journalists chose not to investigate.

Now we see that sports flacks—or, more appropriately, "hacks"—had also heard rumours of International Olympic Committee (IOC) members accepting bribes when voting for host cities. Yet it took one IOC member to break ranks before the story surfaced publicly; if bribery were so rampant, it certainly wouldn't have taken much effort on the part of journalists to reveal the rot beneath the surface of the committee's squeaky-clean image.

No other area of journalism would ever show such a wide-spread, willful lack of professionalism and integrity. How many scandals will it take, how much injustice must come to pass until sports journalists realize they are, indeed, *journalists*—and must bear some responsibility for the damage created by their silence?

—David Gobell Taylor

## Don't play it again, Samaranch

If it were ever revealed that a sig-

nificant number of a cabinet member's staffers were guilty of soliciting and/or receiving bribes, that minister's resignation would be on the PM's desk in seconds flat. How is it, then, that Juan Antonio Samaranch is still the president of the IOC, and has no intention whatsoever of resigning?

Samaranch says he will abide by the results of a vote of confidence during the IOC's emergency meeting in March—a specious concession at best, given that he hand-picked over 70 per cent of its members.

Samaranch is a former, supposedly reformed, Franco-era Spanish Fascist—so it's not surprising that he should resist the norms of democratic behaviour. He's also a member of the aristocracy, as are most of the IOC members he selected. Is it any surprise that members of the European nobility, notorious for their lack of both money and job skills, would be receptive to influence peddling?

Samaranch's legacy should have been that of a universally respected man who, during his 18-year tenure, led the Olympics out of an era of Cold War politics and drug scandals into a profitable, reputable (albeit overly marketable) institution. Instead, he'll now be the man who chose to surround himself with corruption, and who refused to accept responsibility for his incompetence.

Do the right thing, Samaranch resign. Failing that, do the right thing, IOC: vote for change.  
—David Gobell Taylor

## 59 and feelin' fine

Can anybody but the most avid golf fan appreciate what it takes to shoot a 59, a feat that's only been accomplished three times in PGA tour history? What David Duval did last Sunday, in the final round of a tournament no less, was absolutely mind-boggling. It's akin to singlehandedly scoring 100 points in a basketball game, hitting five home runs in nine innings or rushing for 300 yards in a football game. As of right now, Duval has the entire game of golf by the, um, jewels—an amazing feat considering that, at best, golfers try and tame a course every now and then. If courses could talk, they'd fear they were about to be violated every time Duval steps up to the first tee. Actually, I've managed a 59 myself—so what if there were six holes left to play?

## E-lated for E-town

I'm a relative newcomer to Edmonton—this month marks one year for me in town—and I must say, that I've been totally impressed with the sports environment here. Securing

events like the World Track and Field Championships and the World Triathlon Championships is proof that there's some good things going on in northern Alberta. The latest point of interest came when the Eskimos, er, stepped up to the plate (weak, I know) and put in the bid to by the Trappers (the Alberta Treasury Branch has approved the \$8 million bid, though it still needs to be cleared with the Eskimos' shareholders and the Pacific Coast League). There seems to be a real unique sense of community that shouldn't be underestimated. With that said, Trapper president Mel Kowalechuk seems a little less optimistic, citing concerns there may be changes in the organization because of the potential new ownership. But that's life in the sports biz, or any biz for that matter. Change is inevitable—live with it. I think Mel's simply worried about his own bacon.

## And I quote:

"I didn't know we were playing part-tuos today." PGA competitor Jeff Maggert after Duval's scintillating 59 last Sunday.

# Fall Lines

By COLIN CATHREA and  
HART GOLBECK

## Hahnenkamm breaks Stemme, again

The most dangerous downhill course in the world has once again been cruel to Canadian skier Brian Stemme. The 32-year-old member of the Canadian Alpine Ski Team, who was nearly killed 10 years ago in a crash on the same Hahnenkamm course at Kitzbuehel, Austria, took another serious crash on Wednesday. He suffered a third-degree separation in his left shoulder after landing the "Hausberg" jump-off balance and hitting a gate at full speed. In 1989, Stemme was nearly killed on the Hahnenkamm, suffering a broken pelvis and massive internal injuries. He then had a brush with death during his ride on the rescue helicopter a decade ago; this time, he screamed out his refusal to "get into that thing" when he saw the rescue chopper circling overhead. This latest injury may be the straw that broke the camel's back. We have our doubts that Brian

will be returning to the Hahnenkamm.

## Boards of paradise

Here, from the Canadian Snowboard Association, are all the events that Canadian riders will be competing in throughout the season.

**Halfpipe:** Currently the flagship event of snowboarding. Riders drop into a 300-foot channel in the snow and ride from side to side, gaining speed off the vertical walls. After boosting high above the lip of the pipe, riders perform a variety of midair manoeuvres. Judges assess execution and style of straight aerial and rotational manoeuvres ("spin to win!"), height and smoothness of the transitions between hits. Canada boasts some of the best halfpipe athletes in the world, and observers of any national series event will see there's strength in depth.

**Slopestyle:** A freestyle event, usually held in a snowboard park, slopestyle is as close to freeriding as competition gets. Snowboarders use terrain that includes obstacles and jumps to perform manoeuvres similar to those in the halfpipe event. While slopestyle is not an official international discipline, its popularity is growing in our national series. Slopestyle points are attributed to halfpipe standings.

**Dual** (formerly parallel slalom): Dual slalom races pit rider against rider on two identical side-by-side

courses, each with a vertical drop of between 80 and 150 meters. The finals of dual races are a KO system of the top eight women and 16 men. The man-on-man format and abundance of spills make this an excellent spectator event.

**Giant Slalom (GS):** Race event down a steep course with a vertical drop of between 150 and 300 metres. Competitors are ranked according to the combined time of two runs.

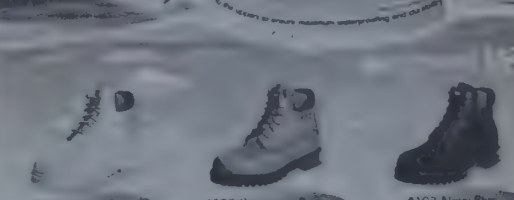
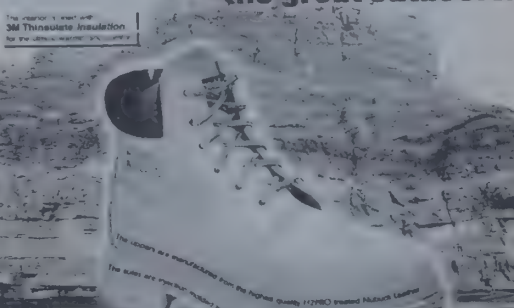
**Super G:** Race event down a course with a minimum vertical drop of 350 metres. Results from Super G are based on the time from one run only. Super G is considered part of GS as an official discipline and points from Super G are attributed to GS standings.

**Bordercross:** The new official fourth snowboarding discipline. Snowboarders in groups of four to six go down a motocross-style course consisting of banked turns, whoop-de-whoops, gap jumps, table top jumps, "S" turns, et cetera. Bordercross uses a KO system, with the top half of the field advancing. Another wild spectator event.

**City Events:** These are usually invitationals in which snowboarding superstars compete for large purses in front of sellout crowds.

We'll keep you posted as to where the next big events will be taking place. Anyone can enter most of the events, so long as you have a helmet.

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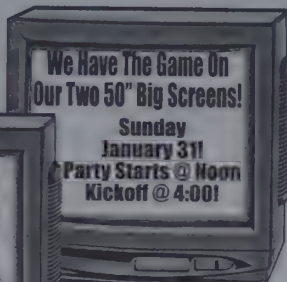




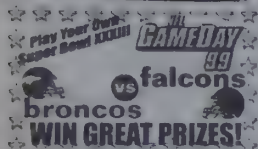
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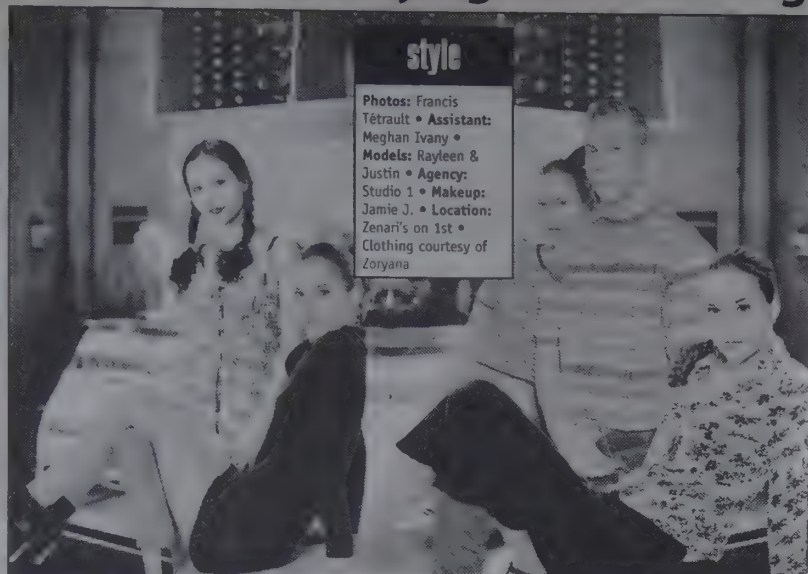
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## Vue's guide to buying used clothing



style

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By AMY HOUGH

Think you can save money by buying secondhand? Well, if you don't shop smart, you could be throwing your hard-earned lucre out the window. A lot of people who buy used clothing think they are getting a bargain, so they don't examine the garment as closely as they should.

First and foremost, used-clothing shoppers must get over their worries about seeming cheap when the shop clerk spies them examining the clothes. It's your hard-earned money—you have every right to a quality garment. The following is a list of things you absolutely must check before making your purchase. The few seconds you take to examine the clothing can make the difference between cutting a dashing figure or just adding to your rag bag collection.

**1. Stains.** Always check the garment for perspiration stains. If you're buying vintage, this is especially

important—deodorant is a relatively recent invention. You may think you'll be able to take the garment home and remove those brownish-yellow stains. Well, think again. Pit stains are impossible to get out—and besides, they're just plain gross.

**2. Fabric.** Besides making sure all the seams are strong, check to see whether the fabric at the seams of the garment matches. If the fabric is a big print, plaid or stripes, the fabric at the seams should be so perfectly aligned that you can't see a break in the flow of the fabric's design. This is also important to consider when buying new clothing. Mismatched seams indicate a poorly made garment.

**3. Zippers.** Zippers on vintage clothing are often made of metal, so make sure yours isn't rusted. It should easily zip up and down without catching on fabric or sticking. Also check to make sure all the buttons are present and accounted for. If the garment is missing a button, factor in the cost of replacing

them all—finding a single matching button is next to impossible.

**4. Shape.** Make sure your garment can hold its shape. If it appears baggy in the butt, knees or elbows, put it back on the rack. Once a garment loses its shape it's gone for good. Also check for worn-out spots where the fabric has faded.

**5. Odour.** If you're buying sweaters or knits, always hold the garment up to the light to make sure there are no moth holes. These holes can be very small, so do a thorough search. Also smell the garment; if it has been packed away with mothballs it probably will have a peculiar odour. This odour is very pervasive and will survive many dry cleanings. If the garment has any other unidentifiable smell, put it back; you never know what could be living—or dying—among its folds.

**6. Fit.** Last of all, make sure the garment fits. Try it on. If it doesn't fit and you don't know how to fix it, then it's useless to you. **V**



By STEVEN SANDOR  
and JOHN TURNER

This week, Vue press-box fixtures John and Steven prepare for an Oilers homestand—and officially suggest that the team make its blue uniform the home colour. After all, the Oil are so much better in those jerseys...

Steve: Boy, I need a space to rant. While fans in Canada watched Montreal Canadiens president Ronald Corey and NHL commissioner Gary Bettman honour one of the greatest players of all time, Maurice Richard, by unveiling the new top goal-scorer award named the Rocket's honour, Fox decided to go to commercial. The Americans decided that respecting the heritage of the game didn't mean anything to them, that fans shouldn't be bothered to learn about hockey's rich history, which is as colourful (even more so) than any

of the other major North American leagues. Does TSN flip off the Yankees feed if they're honouring Joe DiMaggio? No, Canadian producers wouldn't do that. What Fox did was absolutely lacking in class. When Fox started covering hockey, I actually used to look forward to Sunday afternoon hockey. Their coverage has steadily gone downhill; I look forward to the day that their NHL contract ends. On Sunday, Fox spit on the legacy of the Rocket, and in my mind, that's equal to taking a piss on the Canadian flag. John: What were you doing watching the All-Star Game on Fox in the first place? I can forgive you that, but you're absolutely right about Fox—what they did is unforgivable. Perhaps they're upset that the North American roster was three-quarters Canadian while Canada is closer to one-tenth the population of the States. But what a show put on by the Great One. I felt tears welling up in my eyes as I remembered watching him make passes like that time and again here in Edmonton.

Steve: Now that we're just getting over the All-Star break, we can take a look at what players have had the greatest impact on the league. If they asked me to vote, right now my MVP ballot would be cast in favour of Alexei Yashin. He's a top-five scorer and has

led the Sens from the land of .500 to being one of the league's elite franchises. Yashin may not make the best decisions when it comes to charitable donations, but he has been a solid leader and the player that's been most valuable to his team. [Not to mention most valuable to my hockey pool...—Ed.] And if you were going to do a highlight reel of the year's best goals, Yashin would take up half of the tape. That backhanded slapshot goal of his might be the best I've seen this year.

John: Yashin is a great player, and after the controversy with the donation I've gained even more respect for him. What really pisses me off is the response of the National Arts Centre. These arts organizations are always looking for grants, donations or sponsorships because they're too cheap to pay for anything on their own or because they can't support themselves. They receive their largest single donation ever and complain that part of it has to be paid out. Nobody complained about the \$15,000 finder's fee, and it's not Yashin's fault that the Centre didn't request any services from his parents. The arts community would probably love to see hockey leave this city.



# England's Midlands are wild and woolly

Sheep, traffic circles bedevil tourists

By ALLYSON FLEMING

If someone had told me three weeks ago that I would spend a whirlwind two-day vacation in the Caribbean and an even "whirlier" few days in England, all within the space of two weeks, I wouldn't have believed them.

And yet, there I was in Jolly Old England with my sunburn already starting to peel. Having deposited a healthy pile of skin on Albion's shores, I feel more a part of England than ever before.

Now, where should tourists with one week to travel the United Kingdom spend their time? London? Manchester? Birmingham? Scotland? Ireland? No, no, no, no, no. Avoid the major cities at all costs; you can only get a feel for the country in, well, the country. The real England lies off the beaten path, in the small towns and villages linked by an archaic yet quaint road system and an unreliable yet atmospheric national train service.

I'm certain that you could

drive the length and breadth of Britain in less than an hour if only a straight road existed. Instead, English drivers have permanently crooked necks thanks to the traffic circles that confront them every 50 feet or so, forcing them to crane to the right as they check for oncoming traffic. (All those cars coming right at me in the wrong lane was a bit much for this jet-lagged Canadian, so I cowered in a corner and didn't look at all.)

## travel

A pleasant destination in the Midlands is Wellington, a neighbourhood in the Shropshire city of Telford. Unless you're made of big lolly (i.e., cash), your best strategy is to fly into Manchester and take the train into Wellington; the return "Supersaver" train ticket only costs 17 pounds 50. One piece of advice, though: if you're carrying luggage, it's a long, long trek from Platform 1 to Platform 7 and you'll want to make sure there's no broken wheels on your suitcases.

## Mmmm... pig intestines

After two (or more) train changes, you'll arrive in Wellington and will be quickly charmed by the old English architecture and the quintessentially quaint atmosphere

Sample an Eccles cake or a pastry from one of the many bakeries in the market square. Stand at a butcher's window and make appropriate faces at the "fresh" chitterlings (i.e., pig intestines) for sale. Try some "roast chicken"-flavoured potato chips (surprisingly tasty!). Go window shopping. Above all, don't do the math. Britain is not the cheapest place in the world to spend Canadian money. (\$72 to fill the gas tank of a Ford Escort? You've got to be kidding!)

Understandably, I didn't do much shopping. Instead, I spent my time taking in the local scenery, which surpassed all my expectations. I saw villages built during a time when knights and damsels in distress still roamed the land. I saw bridges (which were still standing) older than our country. I stood in an abbey in Shrewsbury that had been erected over 1000 years ago. (Fans of Ellis Peters know Shrewsbury as the setting for his "Brother Cadfael" mysteries.) I visited the Charles Darwin Shopping Centre in downtown Shrewsbury—a towering monument to the capitalist principle of "survival of the fittest"! And I saw sheep—more sheep in one week than I had ever seen in my entire life.

## Boeing Boeing

Everything is so close to everything else in England that it takes very little time to come across something interesting to do or see. Getting there in the first place, though, is never cheap at any time of the year, but during the shoulder season, the planes seem to be less crowded and more comfortable. Try asking

about the availability of an entire row, or put in a request not to sit next to anyone—you may find yourself (as I did) with three empty seats to stretch out on.

I regret having to wait until our dollar is stronger before I head back to England. There are still a million traffic circles left for me to conquer and an even greater number of sheep to meet.

# Free to read, you and me

Let the information flow, argues festival

By DAN RUBINSTEIN

When Jackie Dumas got into the book business 35 years ago, tomes about marijuana and psychedelia were number one on the Customs Canada hit list. These days, books with gay and lesbian themes stand a better chance of losing the search-and-seizure lottery. Targets may change, but the weapon stays the same—that's one of the reasons Dumas, owner of Edmonton's Orlando Books, is involved in Freedom To Read Week.

"It's important to talk about this and keep people aware," says Dumas about the national event, which runs February 14-21, honouring the creation and dissemination of information. "There seem to be more censorship pressures all the time—more people trying to control what's read and what's available."

The Canadian Book and Periodical Council started Freedom to Read Week 15 years ago to remind Canadians of their rights as read-

ers and the vigilance that's required to keep those rights alive. The event, which usually takes place during the last week of February, was bumped ahead seven days this year so that it would coincide with the 10th anniversary of the fatwa imposed on Salman Rushdie after the publication of *The Satanic Verses*.

## news

## Red tape created yellow tape

Dumas's Whyte Avenue bookstore will host a reading of once-banned works on Friday, February 19. The subject is close to her heart; she recalls shipments of books arriving at her store in bruised boxes slapped together with Customs Canada's telltale yellow tape. Everything Customs stops eventually makes it through, she concedes, but the store has no recourse when merchandise gets roughed up.

Merle Harris, northern Alberta's representative in the Canadian Society of Children's Authors, Illustrators and Performers (CANSCAIP), is organizing one of the week's main events, an essay contest for junior high and high school students. Because of her work with CANSCAIP, Harris's primary concern is to provide children with a

wide range of material to read, as well as books and magazines that reflect all aspects of our diverse society. "I don't think any one person or group should tell others what they can and can't read," she says. "If you don't like it, close it. Or don't buy it. But you can't force people into your way of thinking."

## Give me liberty, give me Net

One of this year's suggested essay topics asks whether young adults should have censored or uncensored access to the Internet. That's a growing issue, says Alvin Schrader, director of the School of Library and Information Studies at the University of Alberta. He argues that the controversy revolves around the civil libertarian notion of "information rights"—the right to free expression, on which all other rights are based. "Educate, not legislate" is Schrader's attitude. Let all the information—except that which contravenes the Criminal Code—get out there, and combat it with debate, not in the courts.

"I would much rather spend \$1 million educating kids," he says, "than prosecute one Jim Keegstra and fill the pockets of a bunch of lawyers."

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# CLASSICAL note

By DAVID GOBEIL TAYLOR

## Ahem—Bohème!

Edmonton Opera's debut production this season, *Le nozze di Figaro*, was a fine production of what many consider to be the best opera ever written.

On January 30 and February 2 and 4 at the Jubilee Auditorium, the company will follow that tough act with Giacomo Puccini's *La bohème*—which I consider to be the best opera every written. In any case, it's one of the most beloved (and performed) works in the opera world.

In *La bohème* you find everything that's great in opera: a fine libretto, based on the Henry Murguer's novel *Scenes of Bohemian*

*Life*; real characters and emotion; a bittersweet, tragic, heartbreaking tearjerker of a love story; and some of the best arias every written, including "Quando m'en vo" (a.k.a. "Musetta's Waltz"), "Si, mi chiamo Mimi," "Te lo rammenti"—and just about the finest tenor aria and love theme, "Che gelida manina." (Just writing this, I hear the high C sung to "la speranza" ["hope"] in my head, and tears are welling.)

*La bohème* (the "b" is lowercase because it's an Italian title, even though it looks French; I pride myself in my proper capitalization, as well as putting accents whenever appropriate, unlike some Edmonton newspapers I might mention... but I digress) marks new Edmonton Opera artistic director Michael Cavanagh's directorial debut in this city (he replaced founding AD Urving Guttman, another tough act to follow)—at least he has a talented, experienced cast to work with.

Tenor Adam Klein plays the poet Rodolfo and Québécoise soprano Monique Pagé his love

## Classical Notes

continues on page 17

# The Good, the bad, & the pottymouth



Matthew Good Band

## "I still look like shit," boasts singer

By DAVID DICENZO

Shame on Matthew Good. Really, who the hell does he think he is—being all down to earth and shit. He and his band have become Canadian indie legends of sorts—lots of attention, adoration, interview requests, etc.

He must be a dick, right?

Well, aside from his obvious penchant for flinging expletives around, you get the distinct impression that the Good of 1999 has similar values to the B.C. kid who did the high school thing, worked at a crappy job and just hung out—like most people in the world.

"The one thing you have to keep in mind is, if you were a prick to people, you gotta remember who was a prick to you, and then you gotta be a prick to them again," he says. "It's like a big list thing—it's like a waste of time. I didn't grow up in a place like that—you know what I mean. What's the fucking point? You're just like any fucking body else. You're gonna go out, you're gonna have a drink, whatever. I hang out with my friends just like other people hang out with their friends."

"I still look like shit on a daily

basis. Why act like I don't?"

So the main concern for the Matthew Good Band is playing solid fucking music—oops, sorry, his way of talking is more catching than even he realizes—music that appeals to the individual members. Music that heads in a certain direction, namely forward. Music that shows creativity and integrity, not music meant to sell a shitload of CDs.

Whatever becomes of the band, Good has pretty much laid down the gauntlet. If you have one friggin' (I'm getting

better) loonie left in your pocket, you can surely bet it on Good not selling out.

## Hip replacement needed

"It's an interesting thing in this country—there's too many bands here that are accused of recycling themselves," he says. "The Tragically Hip are a primary example: 'Okay guys, let's end this tune with a guitar solo.' I loved that band when they first came out but, can you do something else? C'mon man."

"I'm a huge U2 fan, I've always been a huge U2 fan," continues Good. "I'm not particularly crazy about their later stuff, but I respect them for doing that. I fucking respect them."

He says an experimental approach is what the band will take with their next CD, the yet-to-be

released follow-up to *Underdogs*. That release was an experiment in itself, considering it was the first time Good and the band took an extended period of time to record. *Underdogs* was completed in about two months, making it, according to Good, "the most expensive indie record ever made."

## What a Good boy am I

But alas, the boys have talent and the high rollers of the recording world took notice. Enter A & M Records. Wait a minute—major label, record deal, life in the fast lane? Could our Vancouver friend be blowing smoke about all this keeping perspective and staying grounded crap?

Fuck that!

"Our next record's gonna be different," says Good. "If it works it works, and if it doesn't...? I think our band is skating on thin ice right now. We could go one way, like being a pop-rock band that everyone's just gonna forget about, or in some respects, we could be that good rock 'n' roll band that people will like. That's a huge priority for us—to make sure it's the right way and not the wrong way."

"People see this band and they say one thing, 'Apparitions,' and that's pretty much it," he continues. "It's a song I wrote on a fucking balcony in Toronto. It wasn't some big, 'whoa, I've got this idea...this will go all the way.' Shut up."

Fucking people, eh?

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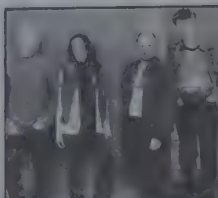
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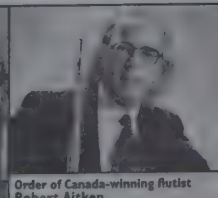
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# MUSIC

## notes

By GARY MCGOWAN

### Shag-alicious!



"The hallmarks of this band are its groove and vocal ability," says Edmonton drummer Paul Roberts of his new project, Shag. The five-piece group is one of a growing number of bands mining the club-lucrative funk, R&B and soul sounds of the 1970s.

Roberts hooked the unit up about seven months ago but reports that the band "haven't played as much as we'd like because a couple of the members have been full-time students in the Grant MacEwan Community College music program." As the end of school approaches, Shag has been slowly pumping up their schedule. As part of that heightened activity, they'll play a Thursday, January 28 night show at New City Likwid Lounge.

"Right now we're playing mostly old-school covers with a couple of originals thrown in," reports Roberts, "but we're writing more songs all the time. We want to get enough originals together and look at doing some recording." Moving from cover songs to original compositions is a familiar path for Roberts; he was the timekeeper in the late, lamented Ramses Soul Revival. That band almost parlayed its fanatical club support into a recording career before business problems brought the group to a grinding halt earlier this decade. Roberts is naturally hoping to avoid some of the pitfalls that brought RSR's career to a premature end.

If he and Shag succeed, they might also give the lie to Edmonton's reputation as a town that's a bit light on its support of urban music. As the packed dance floors at Ramses Soul Revival's gigs proved, Etown can follow a groove with the best of them.

### Serediak now!



Jim Serediak has some new things on tap for audiences who journey to the Uptown Folk Club gig he's headlining at Christ Church Anglican Parish Hall (12116-102 Ave) on Friday, January 29. "I'm going to rework some of the old tunes," Serediak reports, "and preview a couple of new songs."

The gentle singer/songwriter has been contemplating recording a new CD sometime this year. His last collection of songs (1995's *Some Kind Of Divine Cycle*) is still getting airplay on CKUA and CBC, but Serediak knows he's overdue for another disc. "I'd like to put something out in 1999," he says, although plans for making a recording are still sketchy.

Listeners familiar with Serediak's jazz-inflected folk music will find the jazz side of his musical personality stepping more to the fore in his newest compositions. "I seem to have gone more into the whole jazz thing," agrees Serediak.

On Friday night, Serediak will be joined by his frequent collaborator Jamie Philp on second guitar and vocals. In a nice turn of events Bill Werthman, the man who books the Northern Light Folk Club gigs, will appear as the opening act on this Uptown Folk Club show.

### Ten Inch Men growing all the time

What should Edmonton make of a new cover band by the name of Ten Inch Men? "Well," grins lead vocal man Rick Shermack, "the name has many connotations." Uh huh. "One thing that crossed our minds were those 10-inch-tall action figures like Power Rangers," he adds. Uh huh.

Ten Inch Men's collection of players definitely has roots in the testosterone-heavy rock of the 1970s and '80s. Shermack fronted one of the city's most successful A-circuit bar acts of the '80s, China White. Guitarists Cam MacLeod and Rob Needham both had brushes with recording success in bands like Whitewolf, Warrior and Cannon Annie. Along with sometime Bobby Cameron drummer Carmine Caliguri and bassist Brian Vincent, the five decided the time was ripe for a cover unit that celebrated rock's spandex era.

"Some of us work together," says Shermack (he, Needham and Caliguri are all employed at Axe Music), "and we've all known each other for years." The quintet has run up a set list that's packed with material from Van Halen (the Roth years, of course), Led Zeppelin, Judas Priest, Deep Purple and Ozzy Osbourne.

Shermack is looking forward to the band's first gig. "We've all wanted to play together for a long time," he says, "and the rehearsals have been a lot of fun." Ten Inch Men will play that first gig Friday evening at the Clareview Pub in northeast Edmonton. The legend of the big 10 inch will either begin or end that evening.

### Anxiety of Confluence



Cross-pollination has always been a hallmark of the Edmonton arts community. Vocalists appear in plays, actors sing in bands and literary types reveal a diversity of musical skills when the PA is turned on. The newest musical unit in this multi-disciplinary tradition appears at Orlando Books in Old Strathcona on Friday, January 29.

Confluence is the brainchild of writer and Athabasca University professor David Brundage. His normal métier is plays and poetry, but Brundage has a strong foundation in music thanks to an older sibling. "I had a lot of interest in music when I was growing up because my older brother Steve played in a whole bunch of Toronto rock bands in the 1960s and '70s," he recalls fondly. "It was the heyday of the Beatles and the whole folk/rock thing, and words were as important as music in those tunes."

Even though the written word

became the artistic expression of choice for the younger Brundage, he remained attracted to music. "I've always liked presenting words with music because it reaches more people," he says. Once he settled into his position at Athabasca University, Brundage began a collaboration with song writer and visual artist James Kwong. Theatre director and singer Joyce Miller and singer/violinist Sherr Mitchell were added to the mix and Confluence began to gig at open stages and small venues like the Sugarbowl.

"We don't consider ourselves to be the hot, new, up-and-coming band around town," acknowledges Brundage. "We're really doing it for love." Well, love and a little professional recognition. Engineer Garry Blicie has put together a seven-song CD of the band recorded live in their rehearsal space, which Brundage hopes will come in handy for a project he and Kwong are developing. "Jim and I are planning to approach poetry publishers with the idea of releasing a book of our lyrics that would include a CD of our music," Brundage says.

Friday's show will feature the group's intriguing mix of poetry and music. "We'll be doing some full poetry readings between songs and playing more of our slower numbers at Orlando's," says Brundage.

All this activity has whetted the band's appetite for putting together a full CD. The demo turned out so well that the band is now thinking about releasing a full-length CD no matter how the book deal unfolds. "We already have a tentative title for it," says Brundage. "We'd probably call it *At The Corner of My Eye*, because many of the songs deal with perceiving things from an off-kilter point-of-view." Off-kilter as in poets making music and theatre types singing in a band? Maybe in some music markets. In Edmonton, such confluences happen as a matter of course.

### Humungous not among us



The Las Vegas Cryptkeepers are still in the studio.

"Yeah, I know," sighs Cryptkeeper singer/guitarist Paul Ellingham. "We were supposed to be done the disc by now." The band has been holed up in producer Corey Parmenter's studio for much of January, and January is about to turn into February. "It's just that Corey is so picky," says Ellingham, "that the project is taking a lot longer than planned."

The extra time in Parmenter's facility is proving to be a good thing according to Ellingham. "The tracks are sounding great," he reports. Only some guitar overdubs, vocal tracks and guest appearances remain to be recorded before *Supertanned, Humungous or Supertanned Humungous* (the band is still undecided as to the CD's final title) is finished.

The Las Vegas Cryptkeepers will shake off some of their studio cobwebs Saturday night, January 30 when they play a gig at New City Likwid Lounge. Vancouver's Jack Tripper, sporting Sean Ashby and Brian Minato from Sarah Melachlan's band, will open the show. ☺

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# The Honeyman isn't over yet



The Honeyman

## Slumping forestry industry spawns funk/ska quartet

By COLIN EVANS

Brewed in the Kootenays, The Honeyman, a four-piece funk ska band based in Kimberley, have been quenching the thirst of East Kootenay music lovers for half a year now, and the band is bringing its bubbly eclectic repertoire to Edmonton for the first time.

The Honeyman draw upon a wide range of influences, playing everything from reggae and ska to

punk and Celtic rock. "We try and stay pretty diverse and play a lot of different styles," says bassist Mike Honeyman. The 27-year-old musician began playing coffee houses six years ago with younger brother Kevin, the band's guitarist and lead vocalist. Last summer, Mike was working as a forest technologist, locating roads and marking areas for loggers. But B.C.'s forestry industry entered an economic slump; with layoffs imminent, he and Kevin, also a forestry worker, began making plans to go into the music business full-time.

Mike blames the slowdown on the weak Asian economy and the increased amount of paperwork resulting from a B.C. code to protect the province's

forests. "It's an excellent document for environmental protection," he says, "but the paperwork end of it is a little excessive. There's a lot of useless paperwork where money could be spent actually doing things out in the field."

With their careers ready to fall like a spruce in the hands of Paul Bunyan, the brothers added violinist Neil MacDonald to the band and prepared to take to the road in the winter. Mike met MacDonald three years ago while the two were enrolled in the Forest Technology program at Selkirk College in Castlegar. MacDonald had been playing the violin since the age of 12, performing at old-time fiddle talent showcases before winding

## The Honeyman

continues on page 18

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## all that jazz

By PETER NORTH

### Performing Sealy

During the '70s and '80s, Canadian pianist Joe Sealy kept himself busy in the worlds of jazz and musical theatre, working as an accompanist, arranger, musical director and sideman. The Toronto-based musician's résumé was dotted with such prestigious engagements as *Alvin! Misbehavin'*, Leon Bibb's *One More Stop On The Freedom Train*, the Salome Bey-written musical *Madame Gertrude* and the critically acclaimed *The Evolution of Jazz*. Sealy's credits also include dates, engagements or tours with the likes of saxophonist Scott Hamilton, Milt Jackson from the Modern Jazz Quartet, Sonny Stitt, Zoot Sims, Blood, Sweat and Tears and (one of his heroes) Joe Williams.

Then, in April of '92, Sealy's

father passed away. Sealy's grief became the catalyst for a new musical journey for the respected pianist. Four years later, Sealy won the Juno Award for Best Contemporary Jazz Album for *Africville Suite*. The disc was inspired by the Halifax community where Sealy's father and grandmother were born and raised. *Africville*, established in the early 1800s, was the oldest urban black community in Canada. However, in the mid-1960s, Halifax's city council voted to demolish the neighbourhood. The decision was made with little regard for the residents' history or rights, and *Africville*'s citizens were never properly compensated for their annexation of their property.

During Sealy's time of mourning, he recalled the many stories his father told him about the community and wrote a piece of music which he simply entitled "Africville." A year later, he was approached after a concert in Halifax by the head of Halifax's Black Genealogy Society and the director of the Atlantic Jazz Festival. "Both of them encouraged me to write more music about *Africville*," says Sealy, who responded quickly to their suggestion.

"With that encouragement," says Sealy, "my wife and I did a lot of research. She was very instrumental in pushing this project. We approached making the music from learning about events, locations and the personalities that were part of the make-up of *Africville*." Sealy spent portions of the next three years developing and composing the suite. "A pattern developed, and by '94 we managed to do a concert at the Atlantic Jazz Festival that was made up of eight pieces. In '96 it was developed further."

With the disc's recording session looming near, Sealy's bassist

Paul Novotny felt the disc still needed, a few more pieces. Sealy promptly composed "Brown Bomber" and the disc's closing number, "Song Of Hope," which he says was the easiest one to write. "It was more of performing a function by that time, we knew what we needed and it was possible to just cut to the chase," recalls Sealy. Since the release of *Africville Suite* on Sea Jam Recordings, Sealy has regularly taken the music on the road. The first tour, in '97, included a three-week string of dates out west. Last year saw him back in B.C., Alberta and Saskatchewan for two weeks and the acclaim he received there inspired him to hit the western highways one more time.

"We've also been able to take the music to Europe," says Sealy. "We played some shows in wonderful venues in Oslo and Denmark. It's something to play and stay in places that were built in the 1700s and we played in art colleges where we got tremendous ovations for the music. We've also played the Canadian Embassy in Washington, D.C. and recently played a showcase in Cleveland that has led to some bookings in the midwest of the States."

The concert is split into two sets. The first consists of jazz standards and originals from his four other solo discs, while the second features the 75-minute-long *Africville Suite*. Tickets for the performance on Sunday, January 31 are available at TicketMaster outlets and the Festival Place box office. If you can't come out to the concert, make a point of finding the *Africville* disc, as it features powerful and moving compositions performed by Sealy and a strong supporting cast that includes Phil Dwyer, Mark Kelso, Mike Murley and Rob Pitch.

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# A Wiseman once told me...

Bob drags buddies  
back into the cold

By DAN RUBINSTEIN

**M**r. Bean stays home when his housemate tours. The converted blacksmith's shop in southwestern Ontario is heaven to this reformed alley cat. Sure, he helps himself to the recording equipment. He messes up the VU levels and changes the settings. But Bob Wiseman doesn't mind. The road, he insists, is no place for a cat.

A cross-Canada tour in the dead of winter seems perfectly natural to Wiseman, however. So natural, in fact, he's bringing along some

friends. Singer/songwriters Bob Snider and Selina Martin and tuba player Justin Hiscox join the Juno-nominated Wiseman (in the category "best anti-imperialist with a nose ring," he jokes) on a wild western tour that will take them from Kenora to Kamloops in a little over a week.

"That's what's totally wonderful about this occupation—you travel," says Wiseman, who jumped around behind the keyboard for Blue Rodeo seven years and a half-dozen solo releases ago. "The most interesting thing is meeting people and hanging out. It's having friends across the country, feeling like you're a citizen of a larger space than where you ordinarily are living."

Some people trade in their wandering spirit for security as they age. Maybe they can't afford to bring the kids. Or don't want to leave them behind. But not Bob. He's got just the one cat at home. "I've always been wired up a little differently," Wiseman explains. "There's something wrong with me."

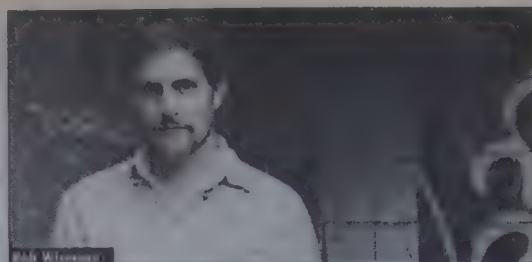
## The qualm before the storm

Bob Snider digs the faulty wiring. The carefree poet, who splits his time between Nova Scotia and Toronto, met Wiseman 13 years ago at one of the city's oldest open-stage coffee houses. They became mutual fans and

toured together two years ago. That's why Snider had no qualms when Wiseman asked him to hop into a van again. Well, maybe a few qualms. Snider remembers facing a whiteout near Saskatoon the last time he faced winter on the Trans-Canada. He's stayed clear of the dangerous winter roads ever since—until now.

"Only because I like Bobby would I dare," says Snider, who doesn't concern himself with trivial matters like the dates and locations of gigs. "If he's driving across the country, I figure I'll take a chance."

Selina Martin, of Selina Martin and the Vertical Brothers, will open the shows. She'll plug in her guitar



and, sans band, play personal and political tunes from last fall's debut album *Space Woman*—not *Space Woman*, which she admits would have been a trendier title.

## Bobs away!

"I write from a female perspective," Martin says about the differences between her and the two Bobs. "I don't like to isolate myself that way. But there is stuff that is different things that happened to me and to women I know just because of the facts of the sex."

Next up will probably be Snider. A genuine minstrel, he likes

to make listeners feel comfortable immediately. That means playing songs he loves as well as songs like "Sitting in the Kitchen" and "Rejection Blues" which the fans favour. "They're very popular," says Snider, "but not that they're okay to me."

Wiseman, the artist nearly known as Prince will anchor the night with the help of Martin and "plumbing expert" Justin Hiscox on the phat brass. He'll bring his usual blend of provocative prose and musical spells, as well as a crazy rotating speaker called a Leslie. Oh, and one more thing, adds Wiseman. "I've got a new song that might get me killed."

## Classical Notes

—continued from page 16

interest, Mimi. They are reprising the roles they played to rave reviews last April for the Winnipeg Opera. Also in both productions are Danièle LeBlanc as Musetta (Edmonton audiences may remember her as Rosina in last season's *Il barbiere di Siviglia*) and David Watson as Alcindoro.

The cast is rounded out by John Koch as Marcello, Edward Albert as Schaunard, Milton Laska as Pargipino and Taras Kulish as Colline (Kulish capably played a small role in *Le nozze* and filled in at the last minute for Handel's *Messiah* with the ESO last month. He's also a helluva guy; I studied opera singing and did a gig or two, including *Die Zauberflöte* [The Magic Flute] with him during my thankfully brief performing career—unlike most people from that chapter of my life, I have nothing but fond memories of Taras).

*La bohème*, by the way, was the source work for the Tony Award-winning musical *Rent*—which fared better on Broadway than Puccini's opera did in its 1896 Turin debut. Critics slammed *La bohème*, calling it shallow, simple and boring. Just goes to show you what critics know (hey, wait a minute...).

Puccini's compatriote Ruggiero Leoncavallo wrote an operatic version of *La bohème* a few years earlier (if you think that's weird, you should see all the *Fausts* and *Barbers of Seville*s out there that are never performed)—and it was an even bigger flop than Puccini's Leoncavallo, went on to write only one successful opera. But what an opera: *I pagliacci*.

Back to Puccini: he eventually got used to being misunderstood; his *Madama Butterfly* got literally booed off the stage eight years later. It, too, is now part of the top echelon in the opera canon, just one of many stories of works of art in any genre transcending their first impression.

I'm looking forward to hearing Klein-Rodolfo is an extremely challenging role, and one I for years entertained dreams of performing. Puccini himself had rather high standards for Rodolfo, legend has it, that, late in his life, the composer

attended a performance of *La Bohème* in which he found the lead tenor lacking. When he sang the lyric "Chi son, chi son?" (Who am I, who am I?" "Che gelida manina," Puccini reportedly rose and yelled, "Sei un idiota!" (You're an idiot!) and left the hall.

## And in other news...

My apologies to everyone else in classical music who gets short shrift this week. That'll teach you to go up against my favourite opera! Here are a few all-too-brief mentions.

I'm getting adept at spelling cellist Tanya Prochazka's name correctly—I've certainly come across it many times. The prolific performer will be teaming up once again with two fellow U of A instructors pianist Stéphane Lemelin and violinist and ESO concertmaster Martin Risleley. The three will play Schubert's Trio in E Flat Minor and Tchaikovsky's Piano Trio at Convocation Hall on Friday, January 29.

The Alberta Baroque Ensemble presents its third concert of its 19th season on Sunday, January 31 at 3 p.m. at beautiful Robertson-Wesley United Church. The programme comprises Telemann's "La Lyra" Suite, Vivaldi's Concerto in A Minor for Violin, C.P.E. Bach's Sinfonia in G Major and J.S. Bach's Concerto in E Major for Violin. The ensemble's concertmasters, Hugh Davies and Susan Flocks, will play the solos.

The Edmonton Centre of the Royal Canadian College of Organists continues its Sundays at Three series with a recital by Italian organist Massimo Nosetti on (if you couldn't guess) Sunday at 3 p.m. at St. Joseph's Basilica. The former music director at Turin Cathedral will perform pieces by Bach, Bossi, Franck, Pescetti and Petralli.

Finally, McDougall Concert Association's Music Wednesdays at Noon series continues—again, can you see it coming?—yes, Wednesday, February 3 at—what time? Wrong! Not noon—12:10 p.m. So there. The featured performers will be clarinetist Jeff Campbell and pianist Kinza Tyrell Schmidt Paborn, and that's everything I know about the concert—except for the fact that I've finally found someone whose name is longer than mine.

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## Guru injured in bizarre hockey rite



**Undaunted colleagues vow to continue "givin' 'er"**

By DAN RUBINSTEIN

There's nothing like a little afternoon shinny to purge the body of toxins from the previous night. That's been the Touchtone Gurus' philosophy since the Saskatoon-based band began hard-core touring two years ago: an hour of ice gets out your aggression before you hit the stage. Last weekend in Grande Prairie, however, an old shoulder injury from drummer Kyle Kildaw's days as a Tier 1 junior popped up again. Only this time it was worse than usual—doctors had to use some pretty powerful stuff to numb the pain before they snapped his joint back into place.

Why tell that anecdote? Well, for one, it makes a good story. Plus it typifies a band that, according to bassist Steve Bunka, is about "straight-ahead pop and givin' 'er every night." It's also the reason why the group had to spend most of last Friday hanging with their delirious drummer in the hospital and, hence, were hours late phoning me. At least they had a noble reason.

### The Honeymans

—continued from page 16

up with the Victoria-based country/R&B group Biggest Dog in the World.

The self-taught fiddler brings a new dimension to the band with his folk and Celtic influences. In July, he practised with the band a day before he played four songs with them at a bar in Kimberley. "It was excellent," says Mike. "The response was crazy. People really like the fiddle. It's a great instrument to dance to and he's really charismatic; he's got great stage presence."

### Braces are basis for bassist

Drummer Ben Dunn joined the Honeymans in 1997 after spending three years behind the kit of Cranbrook's psychedelic alternative-rock trio Sell the Dog. Mike cut his teeth on the bass with a

Kildaw should be off the disabled list by Saturday night, when the Touchtone Gurus return to Edmonton to play some "airplane hangar-type space" at NAIT, says Bunka. (Kildaw will stay away from the usual pre-gig ritual from now on.) The foursome has performed at both NAIT and the Sidetrack Café in the last couple of years. But now, armed with a new CD—*Shoegazing*, which was released on New Year's Day—the band is more serious about their struggle to get noticed.

### D'oh! A deer!

"We've all resigned ourselves to being poor for the next little while," says Bunka, who, at 24, is a shade under the group's average age. They all realize the risks they're taking by diving headfirst into the music business, he says. But so far, the band and their trusty red '82 Ford van have stood up to more than 200,000 road kilometres, not to mention a deer on the highway between Thunder Bay and Sault Ste. Marie.

After Saturday's show, the Touchtone Gurus (not the Touchstone Girls, as a website in Quebec recently referred to them) will head back to Saskatchewan for more gigs. Then they'll drive to Winnipeg for a mid-February set opening for 54-40. That night will be big. Bunka really likes 54-40: they remember where they

came from and talk about what it's like to make it. But the evening might pale in comparison to last New Year's Eve, when the Gurus shared a stage in Saskatoon with local heroes—and their idols—the re-united Northern Pikes.

### I likes Pikes

It was a great night "because we've been such fans," says Bunka, "and because they bought us a bottle of Scotch." Bunka lists the Pikes as one of his top influences, along with the Beatles. His bandmates, however, all favour different styles. Guitarist/singer Angelo Frassetto is into heavier stuff like Black Sabbath. Singer/guitarist Paul Dashiuk likes U2. They all write songs, and their backgrounds "melt into some unique stuff," says Bunka. Still, Pike-like melodies show up in several tunes on *shoegazing*, the band's only release since their early self-titled debut.

The Pikes' success, along with recent strides made by fellow prairie boys Wide Mouth Mason, encourages Bunka. The Gurus know it's possible to survive Saskatchewan. And although Bunka knows there's nothing fancy about their sound—strong melodies, smooth bass, polished rhythms—he thinks a straight-ahead pop band might be refreshing to audiences in Toronto and Vancouver these days. Just like The Pikes were refreshing to many Canadians a few years back.

### This van is rocking

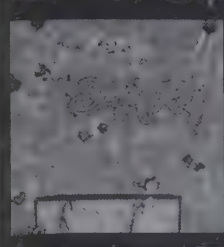
With a \$900 loan from the brothers' father, the Honeymans recorded their debut CD at the Kimberley Music Store. The band has sold about half of the 1,000 copies that were released in December.

The foursome has been finding plenty of work in B.C. and Honeyman doesn't miss the long hours of the forestry service: "We've been booked up almost every weekend and we've had some mid-week shows." Financially, the band is on a tight budget, as is apparent from its choice of vehicle. "We bought an old postal van. It's a 1990 Dodge extended cargo van with 654,000 km on it," says Mike Honeyman.

Through the band's lean times, it helped to have the support of their family. The brothers' father Eric took a band management course and is acting as manager. Drummer Dunn's mother is doing the accounting.



# Vue discovery



**Sugar Ray 14.59** (ATLANTIC RECORDING CORPORATION)

Sugar Ray's newest release, 14.59, is a radical yet refreshing departure from the band's last CD. Don't expect the hard-edge sounds of 1997's double-platinum *Flower!* to pump out of your Discman. No, Sugar Ray has gone after the soothing sounds of their smash hit "Fly" in an attempt to capture a little more of those 15 minutes of fame Andy Warhol promised at 15.

Recorded at Hollywood's Sunset Sound Studios by the same guys who gave us *Floored*, 14.59 was influenced by the Californian harmonies of the Beach Boys—you can almost hear the surf when Mark McGrath sings "Every Morning." His vocals ride the crest of an optimistic pop groove, and with the earnest ballad "Falls Apart" following, Sugar Ray gets this CD off to a good start. Thankfully, the band doesn't get into a rut by giving us too many sappy ballads along the lines of "Ode to the Lonely Hearted." Instead, there's enough funk, rock and punk to provide a nice contrast to the lighter pop songs. "Live & Direct," a collaboration with Boogie Down Productions' founder KRS-One, is a smooth blend of urban funk and rap. Punk influences can be heard on "Am for Me" and "Personal Space Invader," while "Burning Dog" is a snarling rocker. Producer David Kahne has crafted an interesting mix throughout, aided by the DJ Hurricane's vicious barrage of sounds. Sugar Ray even boogies into the disco dance hall to give us their version of Steve Millers' "Abracadabra," a song I suspect was added to the CD in an attempt to gain some airplay and a few more Warholian minutes of fame. Judging from what I heard, the band may get a little more than the rest of us. **B+**

Colin Evans

**Various Artists Paris Is Sleeping, Respect Is Burning, Vol.2** (ASTRALWERKS)

Trust the French to do things a little differently. When we all heard "Da Funk" by Daft Punk a couple of years back, many were surprised that this addictive, charming melody was the work of a couple of Parisians goofing around in their home studio.

That song was only the tip of the iceberg when it came to the wealth of sophisticated house music being produced in a country not known for its musical adeptness. Every Wednesday night in Paris, thousands of clubbers turn up at the door of the Queen's Club for Respect. If there's an eye to the French house hurricane, it would be Respect. Last year, the club released its first collection of winning French house tracks, including work from the likes of Dimitri From Paris and Motorbass. With this second volume, it's clear the French know a good bassline when they hear it.

What separates the material on *Volume Two* from other house compilations is the fact the French are well educated in the genre's history, blissfully borrowing and reinterpreting styles to create highly original numbers. "Private Number" by Catalan FC is classic garage, fueled by a soulful vocal by Nicole Graham, while DeeJay Funk-Roc's "My Beatbox" is an old-school electro throwdown. Electro colours a few other tracks, most notably "Amazon Hunt" by Avalanche and "Penhouse" by We In Music. The stars from Respect's first collection have their hands in the mix here as well. Dimitri (with some help from Bibi) reassembles Stardust's hit "Music Sounds Better With You" into a deep bass

# New Sounds

This week's newest discs

killer, while Motorbass turn Norma Jean Bell's "I'm the Baddest Bitch" into an outrageous stomper with an addictive refrain.

It's a solid collection through and through, surpassing even its remarkable predecessor. It makes you want to go to Paris, even for one Wednesday night.

In plain English, it's the tits, man. Merc.

**B+**

Dave Johnston

**Various Artists ECW Extreme Music** (CMC/BMG)

Metal label CMC comes up with a compilation tribute to the most brutal, hardcore professional wrestling circuit of them all—Extreme Championship Wrestling, which is so brutal and over-the-top that it's banned in several states.

Thankfully, this isn't one of those comps where they actually let the wrestlers take the mike (like those cheesy WWF collections). Basically, it's a collection of well-known heavy metal bands covering other heavy metal standards.

Like any comp, it's a hit-and-miss effort: Motorhead come up with a surprisingly faithful rendition of Metallica's "Enter Sandman." Anthrax also contribute a Metallica number, showing us what the classic "Phantom Lord" would have been like if James Hetfield and Co. could have actually afforded decent production in the '80s. The best track: Grinspoon's bass-laden cover of Prong's "Snap Your Fingers, Snap Your Neck."

But there's some fromage, too. The ECW theme song is just plain awful, and Megadeth's instrumental "Trust" is simply a Dave Mustaine guitar wank. And, yes, there is the obligatory cover of the most-performed song of all time: Monster Magnet do MC5's "Kick Out the Jams." **B-**

Steven Sandor

**Clint Black Super Hits** (RCA RECORDS)

I find that when an act releases a greatest hits disc, it means that they're either reliving past glories or are hard up for new material and still have to meet their contract quota. That may seem like a harsh judgment, but it's also part of the music business. This is not a new Clint Black release—there's no new songs or even different or live versions of previous tracks. But it does conveniently compile most of Black's hits onto a single disc.

In my opinion, though, greatest hits compilations are a marketplace cheat if they don't offer the consumer something new. When you realize Elvis Presley and Bob Marley have released more discs posthumously than they did when they were alive, you see what I mean. Making these discs (and there's 20 country *Super Hits* to date from RCA) requires no effort on the part of the artist or the label, but they're an easy cash crop. And my natural reaction is to rebel against that kind of laziness.

Still, Black's disc contains a decent assortment of songs showcasing one of the most popular names in country music today. From twangy honky-tonk to ballads to pop and blues covers ("Desperado" and "Chain of Fools"), Black has put his vocal talents to the test, and country fans will surely appreciate the songs that show up on this collection. But I'd rather they supported artist-made discs and let the labels know there's no such thing as a free lunch. **B-**

Matt Bromley

**DJ Mark Farina Mushroom Jazz Vol. 2** (OM/CARPORT/FUSION III)

According to the Merriam-Webster online dictionary, an "om" is "a mantra consisting of the sound 'Om' and used in contemplation of ultimate reality." It's appropriate, then, that Om Records should release this meditative, far-reaching, laid-back collection of grooves from the talented Mark Farina.

Farina is a tremendous DJ and he sur-

prised me somewhat with this release. I'm quite familiar with his house material, but was not aware that he made forays as a mixer into the world of acid jazz. For anyone who doesn't already have *United DJs of America Vol. 9* featuring Farina, then track it down without regret or reservation. It represents a standard setting house release and *Mushroom Jazz Vol. 2* establishes a new benchmark for mid-tempo beats. It's so good that I must now track down *Mushroom Jazz Vol. 1*, which features even more smooth Farina mixing. **B+**

Karl Wuenesch

**Sebadoh The Sebadoh** (Sus Por Sire)

With the lid blown off so-called "alternative" music, it seems that just about anyone can become a connoisseur of fine punk rock music. Keeping this idea in mind, one can only speculate as to the size of the audience ready to receive Sebadoh's newest LP, simply titled *The Sebadoh*.

Reluctant bandleader Lou Barlow probably hasn't had this big a potential audience since his days as bassist with Dinosaur Jr. Still, the playing field doesn't favour "alternative" rock acts—especially if they're any more complex than Green Day or the Offspring. They risk frightening off any converts if they abandon their sound, and risk losing their core audience if they remain it.

But Sebadoh are far from drug-crazed punks who act like they don't care if their record sells or not. On the contrary, like Pavement and Hüsker Dü and others before them, Sebadoh would be foolish to toil in relative obscurity any longer than they have to.

The Sebadoh retains more than enough of the band's sound—why, it's even got a couple of tunes that wouldn't be out of place on the (gulp!) radio. Songs like "Weird" perfectly illustrate Sebadoh's current strategy of standing still, the central idea ostensibly to give the rest of the world time to catch up with them.

Whether Barlow and Co. will have to start hanging out with Billy Corgan remains to be seen. What will be interesting will be seeing if Sebadoh's fans to date will mind the delay as the bandwagon waits longer than usual for more passengers to climb aboard. Or not. **B+**

T.C. Shaw

**Mike Henderson & The Bluebloods** *Thicker Than Water* (DEAD RECKONING/ADA)

Good blues musicians should always sing about their roots—however, few Alberta-based blues bands derive their inspiration from the Wild Rose province, at least to my knowledge. This is strange, considering all the stuff there is to be sad about—the long, cold winters tend to isolate people, and the accompanying loneliness would surely be a source of inspiration. How about the tale of a hard-done-by guitarist who couldn't join his baby in Fort MacMurray because of the housing shortage? "My Hound Dog Was Killed by a Sour Gas Well" is a song title waiting to happen.

There are certainly romanticized locales where the blues are concerned. Chicago, New York and, of course, New Orleans—the latter is remembered in "Tears Like a River" on this excellent disc from Mike Henderson and company.

What really binds the theory of blues together may not be so much geographic as it is circumstantial. "I Need Me a Car" is a great track that every guy should relate to—once again, the protagonist's woman has left him, but this time for another guy who has wheels. Tragic, but our man's conviction that getting his own car will win her back is rather flawed. He should consider himself lucky that the shallow broad finally decided to take a powder, but nooooooo. Ah, those sad, pathetic, poignant, ironic and beautiful blues. **B+**

Yuri Wuenesch

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## FRIDAY

**DOWNSTAIRS: ANDY POCKETT joins DJ DAVEY JAMES & CODE RED**

**UPSTAIRS: DJ MIKEE spins techno/rock/alt/etc.**

29

## SATURDAY

**DOWNSTAIRS: DJ Davey James presents THE AFTER PARTY**

**UPSTAIRS: DJ MIKEE spins techno/house/rock/etc.**

30

## SUNDAY

**DOWNSTAIRS: DJ BIG DADA spins Alternative \$1.75 pints 'til 10:30 pm**

31

## MONDAY

**DOWNSTAIRS: DJ CHUCK ROCK spins your requests \$7 Jugs 'til 10:30 pm / \$1.50 HiBalls 'til Midnight**

01

## TUESDAY

**DOWNSTAIRS: DJ CHUCK ROCK spins swing, ska & punk Happy Hour 'til Midnight**

02

## WEDNESDAY

**DOWNSTAIRS: DJ BIG DADA SPINS ALTERNATIVE \$2.50 draft 'til midnight**

03

## THURSDAY

**DOWNSTAIRS: HARD TIMES featuring DJ DAVEY JAMES and CODE RED**

**UPSTAIRS: DJ MIKEE spins classics**

04

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By CAM HAYDEN

### Cox rocks, flocks to Comox

Doug Cox, a former Edmontonian now making his home just outside of Comox on Vancouver Island, was back in town last week to record a new disc. I first met Cox—an accomplished dobro player, record label owner, festival organizer, singer and songwriter—through the Edmonton Folk Festival in the early '80s, and he's as nice a guy as ever.

Since leaving town, he has made quite a splash on the Island. His many projects include a record label, Malahat Mountain Music, which he says he started "because I wanted to put out my own solo CD and didn't have a record deal." That project has blossomed, and a large part of Cox's time is now spent assembling discs by Diamond Joe White, Paul Howard and Stacy Phillips as well as hours of archival material from the late Bob Carpenter. Add to that the duties of producer for the various recording projects, helping to put together the Comox Valley Music Festival, touring and writing music for himself, and you can see why he says, "What I really want to do is sing and play and I'm so busy I barely get time to do that."

Cox, understandably, wanted to make the most of his week at Beta Sound. He chose Beta because of his desire to work with local producer Rick Fenton, who helped him lay

down tracks with Peterborough's Rick Fines and some of Alberta's best. Cox's supporting cast on the project includes Amos Garrett, Ron Casar, drummer Phil Whipper, bassist Mike Lent and Shannon Johnson on violin and vocals. When asked if this would be an "electric CD," Cox replied, "Not electric, but definitely a band album with more kick and focus than my solo acoustic recordings." The project's gestation period will be short—the disc will be out on Ragged Pup Records by April.

Cox filled me in on some of the highlights from his past year, which included hosting a slide guitar workshop at the Calgary Folk Festival with Jerry Douglas, Kim Deschamps and Lester Quitau. That workshop got him thinking about a future project for his own label. "The Great Canadian Slide Project," he called it, "with Kim, Steve Dawson of Zubot and Dawson, Ellen McIlwaine, Rick Fines and myself." That one is on the back burner for now while he works on his new disc and gets this year's Comox Valley Festival up and running. Vancouver Island's gain is our loss, as motivated, multi-talented people in the music biz are hard to come by.

### Parkin Plumb impressed

Brent Parkin is at the Blues on Whyte in the Commercial all this week, part of a four-city western Canadian swing for this highly underrated guitar slinger from Winnipeg. His quartet features a trio of Edmonton-based players, including his longtime friends Gary Bowman on keys and Fred Larose on bass. Rounding out the group is Grant Stovel on drums. The group has been on the road for a couple of weeks now and should be in fine form this weekend.

Rumour has it Rusty Reed will be stopping in to jam. Parkin is a well-known figure to Etown musicians and music fans ever since his days with Hound Dog, so you can look for a congregation of old friends at the Blues On Whyte this weekend.

One of those friends is Lynn Wells, whose company, Atlyn Productions, provides the sound gear at Blues On Whyte. Wells is also part owner of Plumb Recording, which opened its doors last month with minimal fanfare. The newly renovated space (where Daryl Goede Studios used to be, for you old-timers) boasts a Solid State Logic board set up for 32 channels, Total Recall digital editing and a very "musician friendly" staff. Parkin has expressed an interest in getting a new disc out there; Lynn took him for a tour of the new studios this week, so let's hope for the best. If you'd like to know more about the studio check them out on the web at <www.plumbrecording.com>.

Next week, Little Mike and the Tornados take the stage at the Commercial. This is the first time the New York-raised harp player and band-leader has been here since the release of his excellent *Hot Shot* disc, so look for some fireworks.

That's just the beginning of what is shaping up to be a great February in Edmonton for blues fans. Don Johnson and Russell Jackson will play the Commercial. Look for Sonny Rhodes, fresh off his new deal with Stony Plain Records, at the City Media Club and much more. Stay tuned to this space for details. **V**

*Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.*

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## That's all, Folkways, at CKUA

By ALBERTO D. VILDIGOYA

**DURING CKUA'S 67-YEAR** history as a public broadcaster, the radio station acquired a well-deserved reputation for the many music documentaries it produced in-house—a tradition that abruptly ceased when the Klein government privatized it in 1994.

This Sunday, January 31, CKUA hopes to rekindle its renown by airing the first of 24 instalments of *The Folkways Collection*, the station's first documentary since its sale.

Folkways Records was founded in 1948 by New York music producer Moses Asch. By the time Asch died in 1986, he had accumulated 2,168 recordings comprising over 30,000 tracks—an astounding amount for an independent label.

The collection, which Asch bequeathed to the Smithsonian Institute, is very eclectic in nature. There are notable musicians such as Pete Seeger, Woody Guthrie, Leadbelly, Lightnin' Hopkins, Phil Ochs and Ella Jenkins; eminent poets like Leonard Cohen, Allan Ginsburg and Langston Hughes; and recordings of eminent historical relevance: Martin Luther King's "I have a dream" speech and songs of the Spanish Civil War, for example.

In fact, the entire Folkways collection in and of itself constitutes an important historical document, as it chronicles almost four decades of recording and musical—especially folk, blues, jazz and country—history.

The connection between an important American collection and a small Edmonton station may seem remote—but, coincidentally, Asch's son Michael emigrated to Canada to be a professor of anthropology at the

University of Alberta in 1971. He happened to have brought along with him two complete sets of the Folkways collection, which he donated to the U of A; when CKUA General Manager Ken Davis discovered them and was inspired to executive-produce the documentary, he brought Michael on board as a creative consultant.

The *Folkways Collection* takes a look at a different aspect of Asch's catalogue every week, from individual artist profiles to historical tracings of different genres to the collection's documentation of social activism in the labour and civil rights movements. Music is alternated with interviews of people linked to the collection (from Folkways artists like Seeger to relatives like Nora Guthrie to performers like Bruce Cockburn and Dar Williams).

Hosted and co-produced by Cathy Ennis (of CKUA's popular, eclectic daily show *The Listening Room*), the series marks a milestone for CKUA in general and Davis in particular. The brains behind many of CKUA's signature shows (*The EcoFile*, *Mulligan Stew* and many others), Davis has now brought CKUA to some semblance of its glory days—a long and difficult climb, to be sure, from the day he started as general manager after the station's closure and reopening in 1997.

Under Davis's tenure, CKUA has more than doubled its audience size; *The Folkways Collection* is his swan song, as he will leave the station in the spring to pursue other projects.

The *Folkways Collection* airs Sundays at 10 a.m. until mid-July on CKUA; it will be simulcast on the World Wide Web via RealAudio at <www.ckua.org>.



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## CINEMA

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- *The Kingdom II*
- *Slam*
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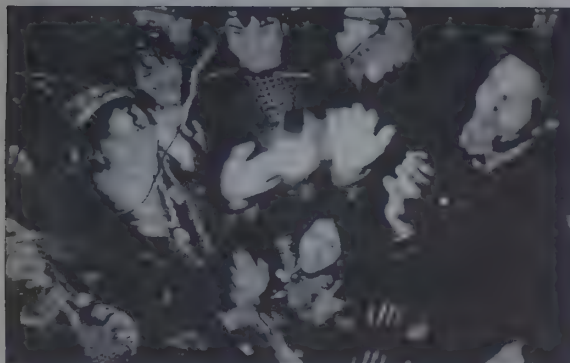
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Metro Cinema is a non-profit society committed to the promotion of Canadian, non-commercial, international and alternative film in Edmonton.

*All films subject to change without notice*

**F E B R U A R Y**



**Friday, Saturday and Sunday,  
February 5 / 6 / 7 @ 8:00 pm:**

## GADJO DILO (The Crazy Stranger)

France/1997. Dir: Tony Gatlif. Cast: Romain Duris, Isidor Serban, Rona Hartner

Tony Gatlif, the inspired director of *The Princes and Latcho Drom*, tantalizes audiences with the third in his trilogy, a jubilant celebration of life and the little-understood Gypsy culture. Stéphane, a young Parisian man obsessed with a gypsy song follows his whim to a wintry village in Romania. Here he encounters some animosity from the villagers who call him Gadjó Dilo ("the crazy stranger") but he is taken in by Izidor, an old patriarch who is alternately ranting and guzzling vodka. The passion of Gypsy life permeates his being and the physical manifestation of his initiation into their seductive world comes in the form of Sabina, a beautiful divorcee and dancer who acts as his translator to the villagers. (Col. 35mm, in French and Romania with English subtitles, 105 mins.)

**"Wonderful! A lusty, vibrant comedy" – San Francisco Chronicle.**

**"Fabulously sensual" – Village Voice.**

Metro Cinema presents *A Valentine's Day "Love Connection"*

**Friday, Saturday & Sunday  
Feb 12 / 13 / 14 @ 8:00 pm:**

## DRIFTING CLOUDS

*Finland/1996. Dir: Aki Kaurismäki. Cast: Kati Outinen, Kari Väänänen*

'Life is short and miserable,' says one character in *Drifting Clouds* as he orders the next round. 'Be as merry as you can.' This twist on the carpe diem theme is pure Kauismäki, the whimsical, stylish and melancholy Finnish director. Tram driver Lauri loses his job. Shortly later, the restaurant where his wife Ilona works as a headwaitress is closed. Too proud to receive money from the social welfare system, they try to find new jobs. But fate thwarts their good intentions and one disaster is followed by the next and their actions become more desperate. Finally, however, their courage, confidence, and their unbreakable love triumph over fate. This is pure Kauismäki: the deader-than-deadpan comedy, the impenetrable, ever-present frown of Outinen, the amazing thirst for vodka and the surprising moments of romantic tenderness. One of the funniest and most humane movies of the decade. (Col. 35mm, in Finnish with English subtitles, 96 mins.)

*"Sublimely funny – Drifting Clouds mixes the deadpan wit of Buster Keaton with the melancholy of Robert Bresson."* – **Sight & Sound.**



# local heroes

# Recent Asian Cinema

**Friday, Feb 19 @ 8:00 pm:**

# FROZEN

China/1997. Dir: Wu Ming.  
Cast: Jia Hongshen, Ma Xiaoping, Bai Yu, Li Geng, Bai Yefu and Wei Ye.

Banned in China for its critique of Chinese society, *Frozen* tells the story of a young performance artist who decides to make his own suicide his last work of art. On the longest day of the year, he plans to melt a huge block of ice with his own body heat and die of hypothermia. Li Lei (Jia Hongsheng) is the young, depressed protagonist of *Frozen*. He's a struggling, constantly tired young performance artist who lives with his sister and her husband. The idea of taking his own life is the only thing that excites him. He calls this protest against the coldness of society "Funeral on Ice." Wu Ming is speaking for China's disaffected post-Tiananmen Square generation, which prompted him to obscure his identity ("Wu Ming means 'No Name'"). "An intelligent and thought-provoking work." — *New York Times*. (Col, 35mm, in Mandarin with English subtitles, 95 mins.)

**Saturday, Feb 20 @ 8:00 pm:**

**THE BIRD PEOPLE OF CHINA**  
(Chugoku no Chojin)

Japan/1998. Dir: Miike Takashi  
Cast: Motoki Masahiro, Ishibashi Renji, Mako, Wang Lili

"Lily-livered salaryman Wada is deeply nervous when his company in Tokyo sends him on an expedition to Yunnan (China, deep south-west) to check out a newly discovered source of jade. He's even less happy when he realizes that he is being shadowed across China by Ujije, a loud-mouthed yakuzza who thinks gang has an interest in the financial health of Wada's bosses. The perilous journey in ever-more-dilapidated vehicles takes them through raging floods and over mountains and, ultimately, onto a raft rown by giant turtles. When they reach their destination, though, both men fall under the spell of the remote village – and, in Wada's case, of the mysteriously blue-eyed girl who claims to be teaching the local children to fly. Funny, exciting and mildly psychotropic – in other words, a Miike film." – Tony Rayns, Vancouver International Film Festival (Col, 35mm, in Japanese and Mandarin with English subtitles, 118 mins.)

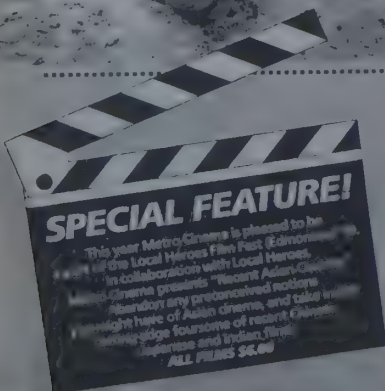


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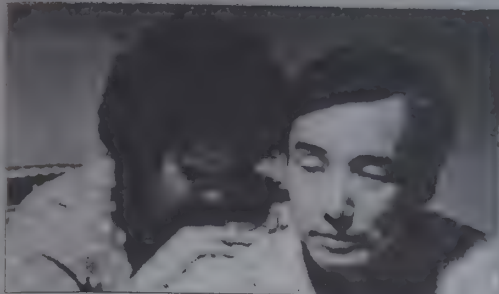
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## Metro regular screening prices:

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# local heroes Recent Asian Cinema

Presented by  
Local Heroes  
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Friday, Feb 26 @ 8:00 pm:

## MR. ZHAO

China/1998. Dir: Lu Yue  
Cast: Shi Jingming, Zhang Zhihua, Chen Yinan, Jiang Wenli

Mr. Zhao is a teacher who is having an affair with one of his students. When his wife discovers the infidelity, she wants to leave him. Not wanting to sever responsibility completely for the wife who paid his way through university and bore him a son, and unwilling to abandon his mistress, Mr. Zhao is torn with the agony of choosing between the two women. First-time feature director Lu Yue (noted cinematographer of *Shanghai Triad*) shows that despite the cultural boundaries in this beautiful film set in modern day China. Remarkable for its straightforward depiction of marital troubles, Mr. Zhao demonstrates that Chinese cinema has reached new levels of openness. (Col, 35mm, in Mandarin with English subtitles, 89 mins.)

February 24 - 27,  
1:00 - 4:00 pm:

## Declaration of Independents

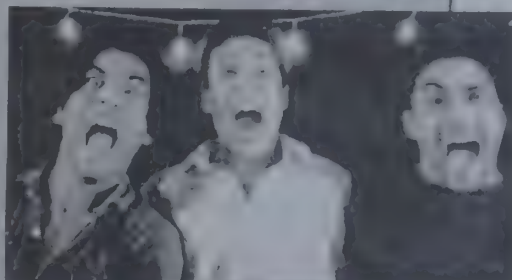
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Saturday, Feb 27 @ 8:00 pm:

## BOMBAY BOYS

India/1998. Dir: Kaizad Gustad  
Cast: Naveen Andrews, Rahul Bose, Tara Deshpande, Alexander Gifford, Roshan Seth

Three young second generation emigrants decide to return to India, the 'ancient land of their origin' hoping to discover their roots. Krishna (Naveen Andrews, *The English Patient*) is an American who wants to use his US film school training to become a star in Bombay. Ricardo (Rahul Bose, *English, August*) is an Australian who is looking for his long-lost brother, and Xeres (newcomer Alexander Gifford) is a British musician looking to 'find himself' in the mystical land of his ancestors. Arriving at Bombay airport at the same time, the three are thrown together when they are ripped off by an unscrupulous cab driver. Soon Krishna is involved with a mafioso movie producer, Ricardo begins sleeping with the gangster's girlfriend (the wonderful Tara Deshpande) while Xeres is seduced by the Parsi landlord (Roshan Seth, star of *Such a Long Journey*). "First-time writer director Kaizad Gustad delivers a rollicking, sexy and hugely entertaining film which captures Bombay's heady atmosphere with its mix of cultures, ethnicities and religions." -Vancouver International Film Festival. (Col, 35mm, in English, 100 mins.)

## MARCH

Friday, Saturday and Sunday  
March 5/6/7 @ 8:00 pm:

## MOTHER AND SON

Russia-Germany/1997. Dir: Alexander Sokurov  
Cast: Alexei Ananishnov, Gudrun Geyer

"Alexander Sokurov has often been called Tarkovsky's heir, and one certainly finds in his films the same hermetic intensity, transfixing imagery, and sense of suspended time and the imminent divine that have made Tarkovsky's works into modern classics. But Sokurov's vision and style are unique, as *Mother And Son* triumphantly makes evident. Never has one seen images quite like these before, nor experienced in the cinema a mood as simultaneously tranquil and engulfing... Sokurov has set out to restore cinema's status as a great, reflective art form, in contrast to what he calls 'totalitarian art that is in fact the new ideology design.' With its meticulous craft and startling visual invention at the service of a simple but resounding humanism, *Mother And Son* is more than ample evidence that he has succeeded in his aspiration." -James Quandt, Cinematheque Ontario. (Col, 35mm, in Russian with English subtitles, 73 mins.)

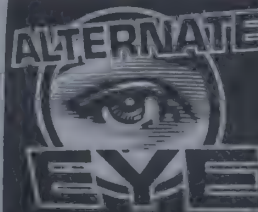
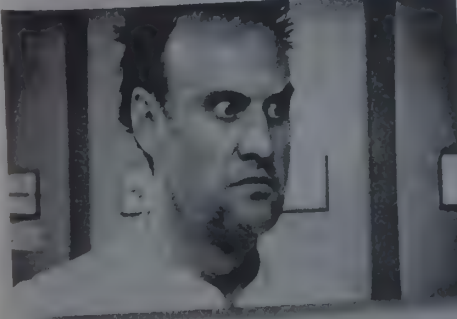


Friday, Saturday and Sunday  
March 12/13/14 @ 6:30 pm:

## THE KINGDOM Part II

Denmark/1997. Dirs: Lars von Trier, Morten Arnfred  
Cast: Ernst Hugo Jørgensen, Kirsten Roffes, Udo Kier

Lars von Trier's cult classic *The Kingdom Part I* was THE cinematic event of 1995. (If you missed Part I, a synopsis will be provided). The madness continues with "Injore life and death and the whole damned thing in this second quartet of episodes in Lars von Trier and Morten Arnfred's surreal, satirical, soap-cum-occult horror-schlocker set in a Copenhagen hospital... [It] kicks off with murderously self-serving Swedish neurosurgeon Helmer (a compellingly loathsome Ernst-Hugo Jørgensen) returning from Haiti with a zombie potion destined for Krøgen, the registrar who guards the documentary proof of Helmer's grossly negligent operation on brain-damaged young Mona. Intern Judith has given bloody birth to gargantuan half-demon/half-human Little Brother (Udo Kier), sibling of the unquiet ghost Mary, whom career patient/medium Mrs. Drusse... is trying to exorcise... The directors and screenwriter Niels Vørsel have this time gone for broader satire and even more outrageous farce, punctuated by sequences of genuine pathos. Kubrickian 'poker' game and shock, horror - moment by moment, fluid, tragic tenderness. Time Out. (Col, 35mm, in Danish with English subtitles, 300 mins.)



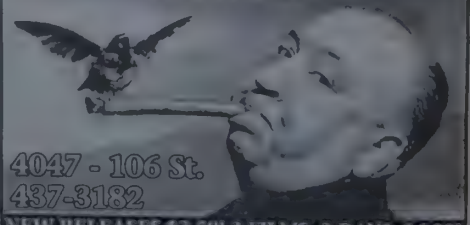
Special Event  
Thursday,  
March 11  
@ 8:00 pm

### To be screened:

*Dandelions*  
(Dawn Wilkinson 1995 6 mins.)  
*A Temporary Arrangement*  
(Philip Barker 1993 12 mins.)  
*3 Men Called Eugene*  
(Gus Rinald 1996 12 mins.)  
*Chlorine*  
(Phil Hoffman 1995 15 mins.)  
*Overseeing the Planner*  
(Gianfranco 1993 22 mins. 1994)  
*Laurel From Vienna*  
(Julie Macdonald 1993 10 mins.)

Metro Cinema presents a new series of screenings the second Thursday of every month. This month features the return of the *Alternate Eye*. Metro's look at recent Canadian avant-garde film and video! Look for other Metro series (First Person Singular, Homebrew, Fine Eye) to make a reappearance in the next few months. (to come)

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**Friday, Saturday and Sunday  
March 19/20/21 @ 8 pm:**

## THE FISHING TRIP

Canada/1998, Dir: Amnon Buchbinder  
Cast: Jhene Erwin, Melissa Hood, Anna Henry, Jim Kinney

"Three unforgettable young women embark on a road trip to confront the past in *The Fishing Trip*. Kirsti (21) keeps a picture hanging from the rearview mirror as a reminder of what she looked like 'before' a fateful fishing trip with her stepfather. With her sister Jessie (17) and Jessie's best friend Murdoch, Kirsti retraces the journey to the remote fishing cabin where the abuse began when she was eight years old. On the way, they make a terrifying discovery that will allow no turning back... A tension-filled, moody film, it features remarkably strong performances from the three young leads as women driven on by a desperate need for healing and the gradual formation of a determination to be victims no longer."—Diane Burgess, Vancouver International Film Festival (Col, 35mm, 84 mins.)

**Friday, Saturday and Sunday  
March 26/27/28 @ 8 pm:**

## SLAM

USA/1998, Dir: Marc Levin  
Cast: Saul Williams, Sonja Sohn, Bonz

"Marc Levin, an accomplished documentarian... makes a stunning feature debut with *Slam*, a film that inventively blends the conventions of fictional and documentary cinema... Ray Joshua (Saul Williams), a product of a housing project in Washington D.C., lives in the war zone known as 'Dodge City' because of the fierce ongoing gang warfare... Endowed with a talent for words, he expresses himself through the poems he occasionally composes. Thrown into a brutal DC jail... Ray faces new dangers that make his life as risky as it was on the outside... Lauren (Sonja Sohn), [is] a black volunteer who runs a workshop at the prison for creative writing. Impressed by his talent, Lauren encourages Ray to use his gift to voice the anguish of his lost generation... The fervent performances by the central duo, real-life poets Williams and Sohn, (who wrote their own material), are impeccable, clearly stemming from their deep moral commitment to their work."—Variety (Col, 35mm, 92 mins.)



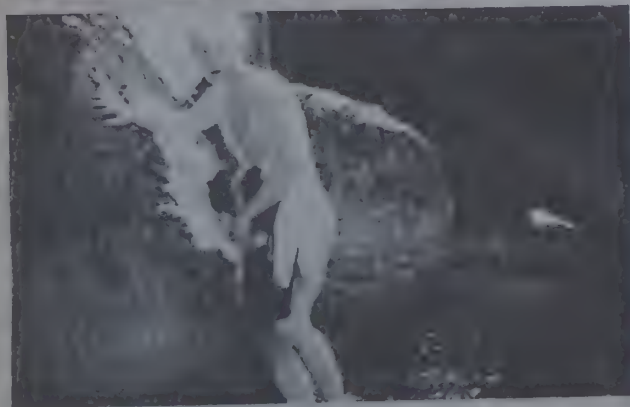
**A P R I L**

**Friday, Saturday and Sunday  
April 2/3/4 @ 8 pm:**

## THE INHERITORS

Austria/1997, Dir: Stefan Ruzowitzky  
Cast: Simon Schwarz, Sophie Rois, Lars Rudolph, Julia Geschnitzler

Director Stefan Ruzowitzky describes his film as an "Alpine Western"—whatever the label, it won the prestigious Tiger Award at this year's Rotterdam festival. In a remote farming community in Upper Austria in the late 1930s, seven peasants inherit the farm they live on after their landlord is murdered—nothing like that has happened before! While "the inheritors" are learning what it means to exercise free will and responsibility, hostility toward the young peasants starts to show among the established farmers. Soon tensions are building toward a full-scale class war. "Working with an original script that has the density and texture of a novel, Ruzowitzky deftly juggles the eventful narrative's various strands, touching on themes of democracy, emancipation and stifling tradition, and peppering the fast-moving, fluidly edited tale with lively comic touches... Characters are sharply drawn and fleshed out by accomplished actors whose ruddy, expressive faces appear to belong to another time... Ruzowitzky shows a strong feel for the land and its pivotal importance to his story with the distinctive use of locations, from the rustic village to the grassy, pastoral settings and thick, rocky woods."—David Rooney, Variety (Col, 35mm, in German with English subtitles, 95 mins.)



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CINEMA



# Spohr and Carse made Edmonton dance history

Now Dance Alberta pays them back

By ALEXANDRA ROMANOW

They spent decade after decade backstage, running over last-minute changes, offering words of encouragement to their young charges and watching from the wings as they created moments of magic before the footlights. This Saturday, it's their turn to take a seat in the audience as Dance Alberta honours two of Canada's dance pioneers, Arnold Spohr and Dr. Ruth Carse.

"We've been planning this event since September," explains Dance Alberta artistic director Ross Brierton. "One of the reasons we wanted to do this show was for Ruth, as she is now living in central Alberta and doesn't have much opportunity to see a lot of dance performances. We also felt it was the right time to do a tribute to her and to Arnold. Though both of them have contributed greatly to Canadian dance, they have never been honoured at the same time."

Arnold Spohr is credited with transforming the Royal Winnipeg

Ballet from a regional dance troupe into a world-class company. Spohr, one of the first professional male ballet dancers in Canada, joined the RWB in 1945 and became its artistic director in 1958. Under his guidance, the RWB became the country's most-travelled arts company, serving as Canadian cultural ambassadors to the Soviet Union, China and every corner of the globe. The company also became a serious player on the international stage, producing the luminary prima ballerina Evelyn Hart. With the deft hand of an alchemist, Spohr created that perfect combination of classical and contemporary choreography which wins critics' hearts and fills concert halls.

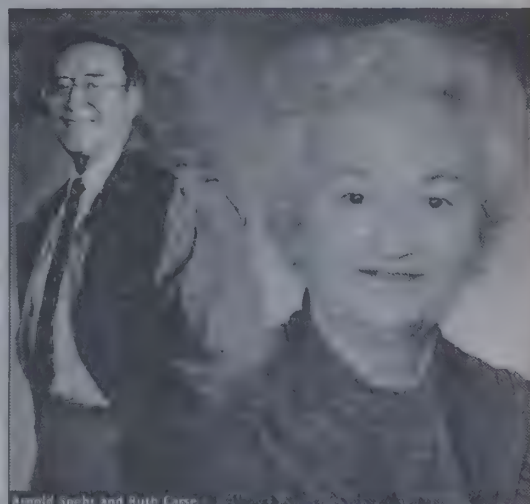
While Spohr was busily toiling away in windy Winnipeg, Ruth Carse was hard at work establishing ballet in Alberta. Having trained with Edmonton's Volkoff Canadian Ballet, she went on to Radio City Music Hall and the National Ballet of Canada before returning to Edmonton. Once back in town, she founded the small amateur company Dance Interlude in 1958. Eight years later, Carse's little troupe

## Corps curriculum

became the Alberta Ballet Company, a full-fledged professional ballet corps which she continued to nurture until her retirement in 1975. A gifted teacher, she also founded Dance Alberta in 1971 and served as its artistic director until 1983, all the while traveling the world as an examiner for the Royal Academy of Dance.

Both Arnold and Ruth have received many awards for their outstanding contributions to dance in Canada," says Brierton. "and Arnold was just honoured earlier this month with a Governor General's Performing Arts Award. We wanted to celebrate this special recognition and we also wanted to show Ruth how her school has grown, what it is capable of. Dance Alberta also has a strong connection with Arnold, as he has served as the company's artistic advisor over the past five years."

The programming for the evening holds special significance with the guests of honour. One of the works is "Degas Ballet," inspired by the great artist's paintings of ballet dancers and based on a piece of the same name choreographed by Carse. Only a few notes on poses remain from Dance Interlude's original staging, so Brierton created new choreography for the six soloists in the piece. The other work on the bill is "Festival," a piece



Arnold Spohr and Ruth Carse

by Oscar Araiz that had its RWB premiere in 1977. A plotless ballet using jazz dance as its base, "Festival" is a funky number that quickly became an audience favourite.

## Find me a find, catch me a catch

"We chose 'Festival' because it features the dancers to their full advantage and it was a work Arnold had programmed for the RWB," says Brierton. "Even now, Arnold is always seeking out young choreographers and bringing them together with dance companies that may not be able to stage more known

works. As soon as the RWB started touring Araiz's pieces, he became well-known as a choreographer. Arnold's vision and dedication have made an immeasurable impact on the dance community."

There is something for everyone in our show," Brierton continues. "but our fondest wish is to have alumni of the RWB, Alberta Ballet and Dance Alberta attend so they may not only pay tribute to Ruth and Arnold but have a chance to chat with them afterwards. So many have benefited from Ruth and Arnold's dedication and we don't often have opportunities like this to say thank you."

# Stage Polaris gets its bunny's worth

*Velveteen Rabbit* comes to life in new musical version

By KIM MacDONALD

Long before *Small Soldiers* started barking orders right out of the box, and even before Woody and Buzz battled for the affections of their owner in *Toy Story*, Margery Williams brought toys to life in *The Velveteen Rabbit*. Now Stage Polaris is bringing a musical adaptation of Williams's much-beloved children's classic to the Edmonton stage.

"It's such a beautiful story for children and adults," says Marie Nychka, the show's director and choreographer. "It's a story about being able to accept love and give love if you want to have love."

The velveteen rabbit isn't exactly the most popular toy in the closet, Nychka explains. He doesn't wind up, talk, move or do any of the important things the other toys can. And as far as the playthings are concerned, "unless you can do something, you can't be loved," she

says.

But the skin horse knows better. He tells the rabbit it's not necessary to be fancy to receive the love of a child, something both the velveteen rabbit and the other toys learn when the rabbit becomes the child's favourite toy, and later is transformed into a real bunny.

But hard work doesn't prevent them from having fun. "They're loving the material and having a gas with it, even the older kids," Nychka says. "They all came in really liking the story. I think it was a great choice."

## Pop culture

Nychka is also very excited about the wardrobe for the toys. "The costumes are incredible," she says. "The kids look the same as the prop toys. The fire engine has a real little fire engine she wears around her body. The jack-in-the-box even jumps out of its box to deliver its lines, she adds.

A revolving stage adds to the show's fantastical atmosphere. "The scene changes are totally magical—the revolve turns and all of a sudden you're in the toy closet," Nychka explains. A huge light bulb then comes down, making the "live" toys appear to be in proportion with their surroundings.

The entire cast eagerly anticipates opening night, and Nychka is just as enthusiastic. "I'm looking forward to the reactions of the kids in the audience," she says. "And the grown-ups won't be missing out either," Nychka adds, "I tell the adults, 'Bring your Kleenex—it really will touch you.'"

## Rabbit redux

The cast of *The Velveteen Rabbit* consists of 15 children and two adults, Alison Wells (Nana) and Timothy Anderson (the skin horse, the doctor, the uncle), making this production the largest show in Stage Polaris's Children's Series. All the toys in the play are played by children ages 8 to 15, and nobody hides out in this toy closet.

"Being able to be bigger than life is a really important thing," says Nychka of the actors playing the toys. This will be the first professional production for some of the children in the show, including the girl who plays the velveteen rabbit, but Nychka says that everybody's ready. "There are probably professional adults who can learn from the kids," she says—especially when it comes to their work ethic.



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# Citadel Theatre creates a Molière for the new millennium

Updated *Tartuffe* mocks New Age gurus, Y2K worriers

By PAUL MATWYCHUK

It's probably impossible for a modern audience to appreciate the uproar that surrounded

*Tartuffe* in 1664. The Compagnie du Saint Sacrement, an influential group of priests, immediately undertook to ban Molière's satire on religious hypocrisy—the Vicar of St. Barthélemy even openly referred to Molière as “a demon in human flesh.” So powerful were *Tartuffe*'s opponents that King Louis XIV, even though he liked the play, reluctantly agreed to suppress it. Eventually, though, the play resurfaced in 1669 in a rewritten version (including an odd final scene showing King Louis in the

best possible light).

*Tartuffe* resurfaces again this week in a modern-day adaptation by B.C. playwright David King (*Life Skills*), directed by Glynis Leyshon (last year's *Mrs. Warren's Profession*) and featuring Edmonton favourites Marianne Copithorne, Ron Pederson and John Kirkpatrick in the cast. And Leyshon is quick to point out that the ecclesiastical classes were the only ones who took offence to the play in 1664: “If you take beliefs that a group holds to be very dear and you put them in a play that seems to desecrate them, you will get that kind of reaction.”

Laughter at an institution or a power structure makes it vulnerable. But I think the audiences always thought it was great—they were right there along for the ride.”

In Molière's original, *Tartuffe* is a con man who, while posing as a religious ascetic, is invited into the happy home of rich, gullible Mon-

sieur Orgon. *Tartuffe* quickly seizes control of the family's affairs, imposing a cheerless, puritanical lifestyle upon them while simultaneously conniving to seduce Orgon's wife, steal his property and ruin his reputation. In this modern version, *Tartuffe* has metamorphosed into a New Age guru who uses current pre-millennial anxieties to exploit a prosperous but vulnerable West Coast Canadian family.

## Find a need and fool it

David Storch, who plays *Tartuffe*, sees his character as belonging to a venerable tradition of con men. “I think all the really good, fun con men work the same way,” he says. “They figure out what your greatest need is, and then fill it—and convince you that in filling it, you're doing them a favour. Orgon feels a spiritual void, an emptiness, and he finds someone who he believes is better than him, and who seems to have all the answers.”

Storch points out that the easy-going nature of many New Age religions makes them especially appealing to the Orgons of the world. “Deepak Chopra, for instance, is a much more attractive, fun route to go,” he says, “than actually moving to a Zen monastery and waking up at three o'clock in the morning and sitting on your haunches for four hours—doing the actual hard work of attaining enlightenment.”

“I think that's part of the point of the play,” Leyshon says. “It says, ‘Look—you think you're so smart? You think, no way could you be conned? Well, think again—here's an ordinary guy like you who was.’” Storch goes so far as to make the case that the subtitle of the play, variously translated as *The Hypocrite* or *The Impostor*, could refer to the easily-led astray Orgon as aptly as it could to *Tartuffe*.

## Con man, Cohn man

Perversely, Storch and Leyshon

argue, it's family man Orgon who comes in for most of Molière's scorn; meanwhile, the audience can't help but feel a reluctant admiration for *Tartuffe*'s brazen dishonesty. Storch compares *Tartuffe* to stage characters like Richard III or Roy Cohn in *Angels in America*: appalling, evil figures who audiences nevertheless can't get enough of.

“The audacity of a con is where we click in,” says Leyshon. “But I think there's a line that gets crossed here where you decide, this isn't a person I'm on board with anymore; he's destroying the natural harmony and the order of things—he's come between the young lovers, he's destroying the home, he is a usurper.”

If nothing else, this production may temporarily quiet its audiences' millennial worries. “It shows,” Leyshon says, “how our fears can make us...” She's about to say “gullible,” but Storch jumps in with a better word.

“Suckers.”

## TORONTO DANCE THEATRE

Christopher House,  
ARTISTIC DIRECTOR



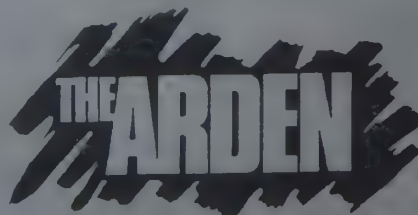
“Spurred by the inventiveness of Christopher House's choreography, the Toronto Dance Theatre dazzles with its energetic movement”

Anna Kisselgoff, The New York Times

TORONTO DANCE THEATRE

Tuesday, February 9 • 8 pm

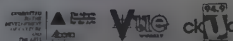
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# Edmonton Art Gallery exhibits a frontier mentality

26 artists pay tribute to Alberta's wild West past

By DAVID DICENZO

It's business as usual for local artist Blair Brennan. As manager of the EAG Gallery on the University of Alberta campus, Brennan is constantly arranging exhibits, acquiring work and figuring out the absolute best way to present the myriad of pieces he sees on a weekly basis.

But pardon him if he seems a tad distracted these days. While a good portion of Brennan's professional time is devoted to working with the art of others, for the next few months the roles will be reversed—he will be the one in the spotlight. The Edmonton artist is one of 26 contributors to the second Alberta Biennial of Contemporary Art, titled *In/Here/Out/There*, a joint project between the Edmonton Art Gallery and the Glenbow Museum in Calgary.

While the original edition of this unique union, held in 1996, consisted of a simple exhibition of various artists, this year's biennial promotes a specific theme closely associated with Alberta: the frontier.

"I think they approached me because there was a connection in my work to their theme of the frontier, although I tend to think of it more as the West than specifically the frontier," says Brennan. "What I ended up doing was a work that was highly political and my work hasn't always been that way."

Brennan has created pieces in a variety of media, sculpture being one of the most prevalent methods, though he jokingly admits to doing everything but painting. His contribution to the exhibit may seem like an obvious nod to the frontier theme—they are branding irons he created in addition to three cowhides mounted on a wall. Brands, cow hides—what could be more Western?

## Brand loyalty

But there's much more to it than that. The first iron is a recreation of explorer Hernando Cortez's brand, a pattern of three Latin crosses which the pious man used quite liberally back in the 1500s. The second simply has the letters AEC on it, which stands for the U.S. Atomic Energy Commission. The third symbolizes a more contemporary adage: FTW, Fuck the World.

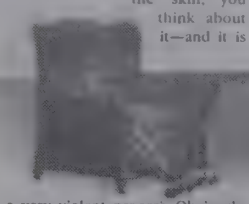
"Beyond the obvious, what is this about?" says Brennan. "It's about domination, essentially through language. These are only symbols. Take, for example, Cortez—three crosses were his brand. He was the first to bring cattle and brands and cowboys to this continent. His control over the continental people here was with the sword, the iron, the Bible, but essentially it was with language. And that's what interested me, this use of language. That's what this work has in common with all my previous works—and the stuff that will come after."

Brennan considers branding a primordial form of writing, an exercise that allows him to literally "write with fire." His exhibit makes a distinct visual association

between his art and the process of branding itself. The hides will be mounted on a wall with the brands carefully arranged on a comfortable chair positioned to the left of the skins. The arrangement should bring the permanence and brutality of an animal brand into focus for the viewer.

## Firing off a message

"When you're standing in front of it, you mentally put together the process," says Brennan. "When you see the branding irons and you see the skin, you think about it—and it is



a very violent process. Obviously, there's something different about a message written on skin with hot steel than on paper with ink. It's a different kind of message—and the chair is a sort of counterpoint to that."

The title of Brennan's work is simple, yet extremely telling. *Get rich. Sleep 'til noon. And fuck 'em all!*

These are words as applicable in 1999 as they were in the days when the frontier was emerging. Actually, the notion of how the frontier has shaped Alberta was one of the foremost concerns of Biennial co-curators Catherine Crowston and Cathy Mastin. And while a romanticized image of the West, cowboys and good ol'-fashioned livin' may still exist, the 26 artists taking part in the show have varying ideas of what the frontier means to them—as well as its impact on Alberta.

"We wanted to have a theme that had something to do with Alberta because all of the artists are from the province," says Crowston, the senior curator of the EAG. "We also thought that it would be interesting to come up with a theme that would relate to the general public and provide an easy entry point into the work. We had done a lot of studio visits and many artists were dealing with ideas of frontiers, so it was not only about Alberta, but also what the artists were doing."

"It was an interesting serendipity."

## Queens of the wild frontier

Crowston and Mastin originally began to examine the theme historically, with an emphasis on the 19th century and the settlement of the West. But as the process began to unfold, the focus widened and the opportunity presented itself to include snippets of the 20th century and how our modern society was shaped.

"As we began to explore the idea more, we became more interested in looking at frontiers as a state of mind," says Crowston. "Instead of looking at the 19th cen-

tury frontier as the only one in Canada, we also wanted to look at the frontiers of this century."

"The West is marketed as a tourist venue through the idea of pristine wilderness," she continues. "Historically, this still resonates, but on the other hand, popular language talks about the frontiers of technology and frontiers of medicine, so from my perspective, the frontier has shifted from being geographic to being technological."

The impact of the traditional frontier is quite evident in Alberta today. Crowston believes the popular culture of the province is shaped by the past, which lives on in a way through events like the Calgary Stampede and Klondike Days. It's no surprise, then, that Alberta's artists have closely examined the West, especially considering how our majestic landscape lends itself so well to dramatic visual representation.

## The chosen ones

The actual process of determining who would be in the show was not a simple one. Crowston and Mastin's call for submissions produced a number of potential contributions, and after 44 studio visits, 25 projects were selected (Calgary's Alan Dunning and Paul Woodrow collaborated on their piece, bringing the number of artists up to 26). The media represented in the Biennial are quite diverse and include painting, video, printmaking, textiles, photography and sculpture, among others. Crowston says the final decision favoured artists who critically pushed the concept of the frontier as opposed to work that propagated stereotypes.

"I like the diversity," she adds. "One of the things we wanted to make sure of was that the artists' work stands on its own. Ours creates a narrative for the show but hopefully people will come and experience the work differently."

The current Biennial is an interesting example of what Crowston is specifically hoping to accomplish at the EAG: allowing people to make connections between art and

the rest of their lives. She believes there has traditionally been a separation of art from most of society, an elitist suggestion that only a select few can enjoy this world. Crowston, by contrast, has made a point of making art more accessible to the public, specifically here in Edmonton.

"Art has been seen as a practice unto itself," she says, "but what I'm saying is that artists are actually in the world and their work is about the world, and this does have resonance. A couple of the artists in the show are doing work about the environment, which, whether you're an artist or not, touches people in many different ways. I'm interested in making people see there is a relevance to art."

## May we suggest more nude drawings?

As an artist, Brennan likes that way of thinking. The EAG has been portrayed as slightly "exclusive" in the past, but he thinks that under the current directorship, the gallery is making a concerted effort to widen its scope. Years ago it may not have seemed as important to reach out to the public, but Brennan believes cultural entities like the EAG must now rethink the way they do business, a point obviously not lost on the current curator.

"In the '70s and '80s, there was this sense that they had enough money to survive without large public appeal, so they really didn't try and get it," says Brennan. "Now it's a necessity of any cultural institution and I think they're doing it really well. The Biennial is part of that plan in the sense of getting public accessibility as well as the collaborative aspect of it in working with the Glenbow."

The current show, ran in Calgary this past fall and Edmonton now gets a chance to display the same work in a different manner and physical space. Brennan likes that idea. He likes the direction of the EAG. He likes what the Biennial brought out of him.

*Get rich. Sleep 'til noon. And fuck 'em all.*  
By Blair Brennan

Hell, he likes the entire concept. And with that, he has done something else for the show: emblazoned it with his own stamp of approval.

## In/Here/Out/There

Alberta Biennial of Contemporary Art 1998

Edmonton Art Gallery  
January 30 to April 5, 1999

### ARTISTS

Ian Birse (Edmonton)  
Blair Brennan (Edmonton)  
Sandra Bromley (Edmonton)  
Joane Cardinal-Schubert (Calgary)  
Daine Colwell (Calgary)  
Jim Corrigan (Edmonton)  
Alan Dunning and Paul Woodrow (Calgary)  
David Garneau (Calgary)  
Sophia Isajiw (Banff)  
David Janzen (Calgary)  
Jan Kabatoff (Bragg Creek)  
Gerry Kissel (Calgary)  
Ernie Kroeger (Banff)  
Linda MacCannell (Calgary)  
Frederick R. McDonald (Calgary)  
William MacDonnell (Calgary)  
Allan Harding MacKay (Banff)  
Don Mabeaka-Chuck Sato (Calgary)  
Walter May (Calgary)  
Lyndal Osborne (Edmonton)  
Daryl Rydman (Edmonton)  
Jeffery Spalding (Lethbridge)  
Sharon Stevens (Calgary)  
C. Wells (Calgary)

The *In/Here/Out/There* artist's Open House will take place on January 30 from 1 to 4 p.m. Artist's Talks will follow on February 11 (Ernie Kroeger and Sophia Isajiw—History and Place), Feb. 25 (Sandra Bromley and Jim Corrigan—Abstracted Landscapes), March 11 (Blair Brennan and Allan Harding MacKay—Contested Borders) and April 1 (Lyndal Osborne and Daryl Rydman—Consuming the Land).



# THEATRE

## notes

By PAUL MATWYCHUK

#### 4-Plays nearly claims a victim

The marathon theatre event *Over the Edge with 4-Play* was even more memorable than usual this year. Emcee Marianne Copithorne rushed onto the stage in the middle of Marty Chan's entry, asking the audience to remain calm while a team of paramedics entered the Catalyst Theatre and removed an audience member who had fallen ill. To their credit, the playgoers were the model of composure as the man was lifted onto a gurney and wheeled out. And to Marty Chan's credit, once his play *Aaaaaaaeeeeeeessshhhhh!* resumed, it continued to get big laughs even after that sobering interruption. (The man's condition stabilized soon after the paramedics removed him from the claustrophobic theatre and administered some oxygen.)

Chan took home the Curling Award for Foremost Playwright that night, donning the jockey shorts that accompanied the prize right there onstage. His play, a zombie horror story that gradually revealed itself as a satire on the slashing of AISH benefits to the handicapped, was my choice for outstanding production as well—although for sheer laughs, it was hard to beat *Wes Borg's* premillennial romance *Sex, Lies and Y2K*.

Bob Baker was named Foremost Director for his handling of Cathleen

Rootsaert's *Murder Most Large*, a mixture of tragedy (a Greek chorus constantly interrupts the story of an obese shut-in accused of murdering his mother) and travesty (he winds up on *The Jerry Springer Show*). Neil Grahm won the Foremost Actor prize—he was most memorable in David Belke's *Romancing the Moose* as a conceited performer at an oppressive, Disneyland-like theme park—but his fellow performers Dave Clarke, Andrea House and Caroline Livingstone all deserved awards as well.

The event raised over \$7000 for the Catalyst, and that's not even including the money from the liquor sales. And Marianne Copithorne kept alive her streak of always winning a Curling when Foremost Reviewer Peter Brown pulled a Ving Rhames and handed his trophy to her.

## Stu, Stu, Studio

The upcoming production of *As You Like It* (which I preview below—what an exhausting week!) is only one of the events marking the 50th anniversary of Studio Theatre. The University hopes to attract as many alumni, students and supporters of Studio Theatre as possible to celebrate this milestone during February third's Gala Night at the Timms Centre. (As for me, a gala night is about all I can handle. Wocka wocka wocka.) The evening's performance of *As You Like It* will be capped by a champagne-soaked reception during which memories will be traded and old theatrical rivalries will no doubt be revived. Tickets are available by calling 492-2495.

According to publicist Kathryn Osterberg, the hope is that a wide-open, welcoming atmosphere will prevail at the Theatre. To that end,

tours of the Timms Centre will take place at 9:30 and 10:30 a.m. on February 4—grads who haven't yet checked out this handsome, new, still-gleaming facility will get an opportunity to give it the once-over. At noon, the second-year BFA dance students will give a recital in the Thrust Theatre (although the dancing probably won't be as exciting as the name makes it sound), and at 2 p.m., former department chair Gordon Peacocke will speak in the Timms lobby, followed by what Osterberg would only call "a very special alumni speaker." Ah, the mysteries!

## Golden Grahame

The news that the Victoria School of Performing Arts is mounting a musical adaptation of Kenneth Grahame's *The Wind in the Willows* fills me with nostalgia. I used to love watching that terrific TV series that used stop-motion animation to bring Grahame's characters to life. That Toad and his race car—what a maniac!

I'm not sure whether this version, with music and lyrics by Douglas Post, is related to the *Wind in the Willows* musical that played Broadway very, very, very briefly in 1985 and starred Nathan Lane and Vicki Lewis as Toad and Mole. But it promises to be fun. Grade 7 student Jason Hardwick has the plum role of the arrogant and boastful Mr. Toad, and the rest of the cast consists of students from Grades 3 to 9; the musicians and crew are all high school and junior high students. It's all a collaborative effort that fits in well with Grahame's theme of brotherhood and cooperation.

The show runs from January 28-30 at the Eva O. Howard Theatre on the corner of 101 St and Kingsway



### The Wind in the Willows

Ave. Showtime is 7:30 p.m.; for more information, call the Arts InfoLine at 494-8733 or Victoria School at 426-3010.

## Nudists, lepers, now playwrights

For me, the term "playwriting colony" conjures up the image of an uninhabited spot in the Pacific where Wendy Wasserstein, John Guare and August Wilson attempt to set up a new drama-centric society, only to descend into savagery when they find themselves unable to locate workshop funding anywhere on the island.

The reality, at least as promised by the Banff playRites Colony, sounds much more idyllic. The colony exists to help along plays in various stages of development; in 1998, there were 13 playwrights and seven dramaturges in residence, so you'll certainly have no shortage of "constructive" advice to choose from.

The program begins on August 23, but the deadline to apply is February 12. The costs and prerequisites are too complicated for me to go into here—better you should check out the Banff Centre's home page at [www.banffcentre.ab.ca/Theatre/Drama/dr\\_hmpg.html](http://www.banffcentre.ab.ca/Theatre/Drama/dr_hmpg.html) for all the

details. Keep in mind that they're looking for people who are serious about their writing; the non-refundable application fee of \$49 ought to be enough to screen out the hobbyists.

### *Pith!* and vinegar

Some quick final notes. New Citadel artistic director Bob Baker will be holding general admissions on the following dates: Shochor Theatre—February 9 (1:30-6:00 p.m.), Feb. 10 (1-6 p.m.); and Feb. 16 (12:00-3:30 p.m.); MacLab Theatre—Feb. 18, 19, 24 and 25 (all from 1-6 p.m.). Actors should prepare a Shakespearean and a contemporary piece; auditions will be limited to 15 minutes. Call Paula Benson at 426-2116 between 8 a.m. and 4 p.m. weekdays before Feb. 5 to book a slot.

And the Varscona Theatre will be home to Teatro La Quindicina's first production of 1999: a revival of Stewart Lemoine's 1997 Sterling-winning Fringe triumph *Pitb!* The production reunites the show's original cast (Jeff Haslam, Leona Brausen, Davina Stewart). This hilarious, touching, inventive show is one of the best Fringe plays I've ever seen: by missing it, you are deliberately depriving yourself of joy.

## Studio Theatre has Arden admirers

*As You Like It* is  
okay by them

By PAUL MATWYCHUK

The University of Alberta's Studio Theatre wanted to stage a special production as part of the celebrations surrounding its 50th anniversary. (I urge you to read more about them in Theatre Notes, above—unless, of course, you were just referred to this article from that one and are sick of ping-pong around the page like a Superball in a show-er stall.) Initial plans were to do Pirandello's *Henry IV*, the first play Studio Theatre ever staged. But who feels like celebrating and drinking champagne after watching Pirandello? Instead, the anniversary committee settled on Shakespeare's *As You Like It*.

"We wanted to do a big show," says Caroline Cave, a committee member who's also playing Rosalind. "We wanted a style piece, something with a large cast, something with a big visual impact." The choice of *As You Like It* was prompted, in part, by the presence of director Susan Ferley, a graduate of the BFA program in 1974 who went on to become an assistant director at Stratford and, most recently, artistic director of Regina's Globe Theatre.

"The freedom Susan allows you to play with and to explore the text is wonderful," says Clare Preuss, who plays Celia.

museum piece, all untouchable and precious," agrees Cave. "She really tries to steer clear of any kind of sentimentality. The other thing with her is, she's used to directing plays in the round. So she has a way of creating pictures, of sculpting in space—she gets very three-dimensional effects within the proseni-

## Nudge nudge, wink wink

Ferley's production, I gather, has also updated the play's setting a little, but Cave and Preuss

won't give me any details lest they spoil the surprise. (Every actor and director I talk to lately has been clamming up and dropping coy hints about "big surprises" in their shows—why does every theatre company in town carry on like they're putting on *The Crying Game*?)

It's always interesting to observe how certain plays go in and out of fashion; my impression is that *As You Like It*, traditionally regarded as one of Shakespeare's supreme comedies, has been losing ground over the last few years to *Twelfth Night*. Both plays involve young women in strange surroundings who disguise themselves as men, but Cave says she finds *As You Like It* a much richer play in terms of the female characters' emotional journeys.

Certainly, Rosalind has always been considered one of the richest female parts in all of Shakespeare. The part is almost *too* rich, says Cave. "Playing her can be really

daunting and overwhelming," she confesses. "It's like standing at the bottom of a mountain and looking upwards and saying, 'Oh my God, how can I possibly climb this mountain?' I imagine it's almost like any guy playing Hamlet—you have to avoid putting the part on a pedestal and thinking you're unworthy to even attempt it. The first couple of weeks were terrifying, though."

**Her fate is Celia'd**

Clare Preuss laughs when I say playing Celia must be a pretty thankless job—with *As You Like It*, people usually only want to talk about Rosalind, Rosalind, Rosalind. But Preuss has dreamed of playing Celia ever since she was 17. "I think her loyalty is what drew me to her the most," she says. "Her loyalty and her selflessness are so admirable. Even when she's being left alone, even when she's rejected in certain ways, she still forgives Rosalind and wants to be her friend. There's a lot of beauty in the part. She doesn't talk much, it's true, but when she does, she says some pretty interesting and funny things."

There's such a youthfulness that runs through *As You Like It*—the carefree romance, the ease with which characters adopt new roles, an attitude akin to "If everyone could just get out and be in touch with nature, man, the world would be so much better off." And it's nice to see the energy of this young cast (which also includes Michael Schollar Jr., Garrett Ross and Keith Wyatt as Touchstone) being used to celebrate Studio Theatre's advancing age. **V**

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# Teen flick plays like *My Fair Hottie*

*She's All That* stands out from zit-pic competition

By KEN EISNER

Part of the small, post-*Clueless* wave of smarter teen comedies *She's All That* tells an oft-told tale (*Pygmalion* is one of its many other names) with enough wit and bravado to tweak the romantic bones of older viewers, too.

As anyone who's seen the trailer can tell you—in plot-spoiling detail—everything centres around a high-school god named Zack (the glowering Freddie Prinze Jr.) who's suddenly dumped by his longtime

goddess (Jodi Lyn O'Keefe) This "C-minus GPA in a WonderBra," as someone calls her, has returned from spring break with an obnoxious demitar (Matthew Lillard) from MTV's *Real World* in tow. "We met," she breathlessly explains, "and it was like we had known each other for weeks."

Zack is floored, of course, but his frat-boy pal (Paul Walker) reassures him that he could grab any girl and, through reflected greatness alone, turn her into the most prom queen. The bet is on, and Zack starts actively courting Laney Boggs (Rachael Leigh Cook), a scraggly boho who views high-school popularity as just one more STD to avoid. Even so, she cleans up real good, and Zack soon starts taking his *My Fair Lady* project to heart. The cute brainiac kind of likes her changed appearance, although her transformation will be tested by various *Breakfast Club*-type misunderstandings.

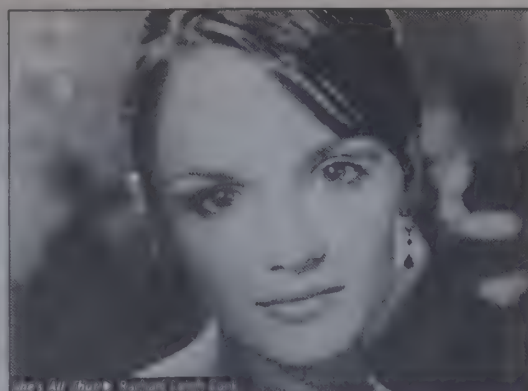
Screenwriter Lee Fleming and director Robert Iscove, both first-

timers (although Iscove has done a slew of TV, including Brandy's recent *Cinderella*), could have put more effort into building Laney's personality beyond the fact that she wears cat's-eye glasses and misses her dead mom.

## Under-Cooked character

Cook, a pretty print model who was somewhat wooden in her previous kid flicks, shows a quiet charisma in this role, and her character is given an interesting family, including a smart-ass brother (Kieran Culkin) and a nonchalant dad (Kevin Pollak) who's happy to be the pool man for the richer folks in town (He's also an enthusiastic but terrible *Jeopardy!* player, shouting out "Lou Rawls" just before Alex Trebek can say "Pope Gregory VI.") *The Piano*'s Anna Paquin contributes a nice turn as Zack's take-charge sister.

Nothing special happens on the main road, but there are a few sharp twists on the byways, like



She's All That's Rachael Leigh Cook

when Laney takes Zack to an awful performance-art show—and he joins in with some psychodrama of his own. The film's typical of teen movies, though, in the way everything stops dead so that the principals can discuss their problems. And there are some needlessly fuzzy moments: when Zack humiliates two bullies for picking on Laney's hearing-impaired bro, is

that a sign of soulfulness, or an eye-rolling guarantee that he'll never grow up?

In any case, *She's All That* has enough verve and good spirit to motor past such adolescent confusions and conventions. By the way, those who follow the ever-shifting lexicon of youth will be pleased to note that the words "and a bag of chips" aren't uttered once.

# Jehanne of the Witches fails to cast its spell

By PAUL MATWYCHUK

*Jehanne of the Witches*, Sally Clark's play about the legend of Joan of Arc, spans some 14 years of eventful French history and interweaves two or three levels of reality—and I hope I won't be charged with heresy for suggesting that the result is muddled rather than complex, perplexing rather than provocative.

The initial scenes, in which 12-year-old Joan begins receiving visits from a trio of ghostly "advisors," occur against the backdrop of the Catholic Church's efforts to displace the existing pagan religion centred around a benevolent "moon goddess." Joan mistakes her advisors for Archangel Michael and Saints Catherine and Margaret, but while their true identity is never made clear, they seem to be some kind of manifestation of fading female power using Joan as their vessel. I don't understand, though, why Clark has them carry on like Flora, Fauna and Merryweather, the daffy good fairies from *Sleeping Beauty*.

Joan eventually makes her way to the court of Charles the Dauphin, using the inside knowledge provided by her voices to win his confidence and launch an attack on English forces in Orleans. The court is a male-dominated place of decadence and intrigue; Clark seems to be contrasting the pure female world with the corrupt new male one, but it's a little troubling how she associates homosexuality with everything rotten and deceitful that Joan experiences. (David Owen is a particular offender here. His queeny dual performance as Charles and an actor identified only as "God" is wildly overdone.) It's also hard to understand why the voices are so intent on having a third-rate ruler like Charles assume the throne.

Jacques and Gilles

In any case, Joan soon finds an ally

in the person of Gilles de Rais. De Rais, an early playwright who years later was convicted of sodomizing and killing hundreds of young boys and was burned at the stake, is a potentially fascinating character who never quite comes into focus here. Clark hints that he may have been an innocent victim of a church-led witch hunt; but at the same time, she can't resist showing de Rais him with beautiful young boys.

The fact that parts of *Jehanne of the Witches* (it's impossible to tell exactly which parts) are supposed to be segments of a pageant staged by and starring de Rais himself makes things even more confusing. There's also some half-baked scenes concerning de Rais's unwholesome attraction to the teenaged boy, Joan's precise look-alike, whom he's cast in the lead.

## The pride of Falkenstein

Len Falkenstein has a lean, vaguely demonic face that gives his performance as de Rais a nice, sinister quality, and in the scenes in the Dauphin's court, he subtly conveys de Rais's frustration at always having to defer to his intellectual inferiors. Michelle Martinuk, as Joan, has the most challenging role in the play—she's good in the early scenes where Joan incredibly learns of her destiny, but never exhibits the kind of forceful stage presence that would convince us that Joan's destiny has been fulfilled.

The production has been handsomely designed by Michelle Casavant and costumer Denise Fleming. But I couldn't figure out what Sally Clark was trying to get at here. Her script has a multitude of issues at stake—Joan's reluctance to accept her female nature, the difference between men's religion and women's religion, the interplay between theatre and reality—but in the end, none of them really catch on fire.

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# Emily Watson's Jackie du Pré the cellist type



Hilary and Jackie ► Left: director Anand Tucker; Right: Emily Watson

## Biopic Hilary and Jackie strips away the myths

By IAN CADDELL

**NEW YORK**—Film director Anand Tucker had long been a fan of the music of the late cellist Jacqueline du Pré. So when he and his partners at England's Oxford Films discovered that du Pré's sister Hilary and brother Piers were planning to write a memoir about Jacqueline, they hired a screenwriter to work alongside the du Prés. While the siblings were researching and writing *A Genius in the Family*, Frank Cottrell Boyce took their raw material and turned it into the screenplay for *Hilary and Jackie*.

Tucker, who had several documentary shorts and a BBC feature to his credit, had been looking to make his theatrical feature debut and believed that the story of Jackie du Pré would make a good movie. Du Pré was the toast of Europe as a young musician in the 1960s, married one of the continent's hottest conductors, Daniel Barenboim, and had to give it all up when she fell ill with multiple sclerosis in 1973. She died 14 years later at the age of 42.

However, when Cottrell Boyce and Hilary du Pré began to compare notes, the story veered away from these widely known facts. Instead of concentrating on the tragedy of a great career cut short, the book and a movie focus on the private Hilary and Jackie and the dark secrets at the centre of their relationship.

According to Tucker, "Hilary had seen a documentary about her sister and was appalled by it because it had no depth. So she and her brother decided to write a book. When our company heard about it, we were curious about what she could say that had not been said. We found out rather quickly and then set out to make the movie. We told the du Prés that there was no such thing as the whole truth, that the best the movie could do was to get the emotional truth. When we had finished production, we watched them watching their lives. They just sat there at the end, for about 15 minutes. I thought, 'I've screwed up. What was I thinking?' But then Hilary walked up and gave me a big hug and said, 'Thank you, it was true to our lives.'"

### Watson wherefores

When Tucker and his partners were considering making the movie, they realized that the most difficult part of the puzzle would be finding a high-profile British actor who could play Jackie from her teenage years into her 40s. The problem was solved when producer Andy Paterson saw *Breaking the Waves*, starring Oscar nominee Emily Watson. Fortunately, Watson, who had just signed on for *The Boxer*, was not only available, but she had even studied the cello as a teenager. Unsatisfied with her rusty technique, she took lessons and practised on the set of *The*

"While most of the fingering is on the bass clef, because of the range of the notes it then goes up on the treble clef as well," she says. "If I were to sit down and work it out from the music, it would have taken me three years and not three months. So what I did was learn the tune in my head, and then I wrote

out the fingering and learned the bowing

"But there were times when I was so frustrated I would say to Anand, 'How am I ever going to manage this?' And he would say, 'The fear of universal scorn

will spur you on.' What was fun was the dance of it. The way that Jackie played was to put the cello between her legs like a great vibrating sound box and then throw herself around, with her hair everywhere."

Du Pré, who feared that her passion for music had somehow overwhelmed her ability to play the cello, was almost relieved to find a practical reason for her loss of skill—the onset of MS. When she felt that she couldn't cope, she turned to her sister (played in the film by Muriel's *Wedding* costar Rachel Griffiths), who gave up her own dreams of becoming a celebrated musician for the stability of marriage and a home in the country.

"Before she was diagnosed as having MS, Jackie was at a time in her life when, everything was falling apart," says Watson. "She was terribly depressed and she knew that there was something wrong with her hands. She was in danger of doing harm to herself, and naturally, in that kind of situation, you go to the person who is closest to you, who in her case was her sister."

### Love, love me du Pré

In the early 1960s, du Pré and Barenboim were to the classical-music world what the Beatles were to pop. But touring the world took its toll on the cellist. While she loved the music, the glamour was hard work. "It was a time when classical music was very hip, and there were a lot of young people who considered them to be the golden couple," says Watson. "But they were constantly on the move, never in the same time zone, doing these glamorous concerts and living in hotels and going out to dinner late, and Jackie really didn't like that lifestyle."

Playing a woman who gradually falls ill with MS turned out to be as difficult as appearing to play the cello. "It's something you have to master physically, and you have to study it and learn it, and so I talked to doctors and worked with a movement teacher. The emotional stress of that disease, especially in the latter stages, is very cruel and physically exhausting. I was shaking to the point where I was covered with bruises and had to have massage therapy every day, and it was pretty tough. But you feel really rotten as an actor because at the end of the day you can get up and walk away."

Tucker says that while Watson could indeed walk away from the role, she usually preferred to stay in character. At times, he says, the cast and crew had to act as though Wat-

**Hilary and Jackie**  
continues on page 31 ►

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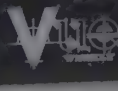
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# Gloria stinks like a Stone

Cassavetes remake can't fill Rowlands's heels

By BETH McARTHUR

**G**loria tells the story of one harrowing week in the life of a parolee (Sharon Stone) who rescues a six-year-old boy (Jean-Luke Figueroa) targeted for a hit by her Irish mobster boyfriend (Emma's Jeremy Northam), then takes the kid on the lam as she trades bullets and profanities with her thuggish pursuers.

As the title suggests, it's essentially a one-woman show, and your enjoyment of it will hinge entirely on whether or not you like the woman. *Gloria* will be a satisfying experience for those hoping to reacquaint themselves with Stone's physical attributes after a run of films—*The Mighty*, *Antz*, and *Sphere*—in which she kept her sexpot image firmly under wraps. She's back to huge hair, crimson lips, and four-inch heels here. *Gloria* will not, however, be a pleasant outing for moviegoers who favour plot over beauty, or fans of the suspenseful 1980 John Cassavetes film of the same name, in which a menacing Gena Rowlands played the title role.

In fact, the title is practically all that remains of the original film. In a baffling creative decision, screenwriter Steven Antin, whose other screenplay was something called *Inside Monkey Zetterland*, has, with the exception of the basic premise and snippets of Cassavetes's dialogue, killed the entire original and started from scratch. But this "updated" version, directed by Sidney Lumet (*Dog Day Afternoon*, *Serpico*), discards the very elements that distinguished the Cassavetes

movie and earned Rowlands her Academy Award nomination

Vinny, vidi vici

Gone is the portrayal of a gritty woman with unshakable self-confidence who learns to love her orphaned charge. In her stead, we get a shrill, manic-depressive bimbo. Stone needlessly adopts a New York accent ("I'll shoot him, I swear t'gawd") reminiscent of Marisa Tomei in *My Cousin Vinny* and spends most of the movie looking as though she's forgotten

to put on her skirt

As her three-foot-tall charge Nicky, newcomer Jean-Luke Figueroa doesn't fare much better. Granted, it's his first time out and he takes a mighty pretty picture, but like Stone, he's too self-consciously cute and mouthy in this movie to elicit much sympathy. More distracting is that he's a walking advertisement for a major sportswear manufacturer

G-L-O-R-I-A

Lumet is too preoccupied with his cast's appearance to spend much time on character development, and zero chemistry builds between Gloria and Nicky. Not even the presence of a choice supporting cast, including George C. Scott as a Mafia kingpin, *Die Hard*'s Bonnie Bedelia as Gloria's disapproving sister and *Raging Bull*'s Cathy Moriarty (now there's a broad!) as a jaded madam, can save the show from being anything but an eye roll away from the video shelf.

Apologies to Stone, but after playing nice so successfully in last year's sweet sleeper *The Mighty*, she's just not believable as a tough cookie this time out. By choosing a film in which she basically plays a prototype for Gangster Barbie, she's shot herself in the foot.

## Hilary and Jackie

continued from page 30

son really were an MS patient. "There were days when she wasn't shooting and she would still come on set in a wheelchair... Emily is all about the truth," says Tucker.

"You feel a great sense of responsibility to the character in a case like this," Watson says. "I felt that we had to get to at least the spirit of where she was musically in the film to earn the right to tell what is a very dark, complicated, personal story. I never crossed that line and thought that I was Jackie du Pré, but the emotions you go through feel as strong as the circumstances of the life you are portraying."

## Breaking the mould

The stressful role came at a hectic time in Watson's own life. *Breaking the Waves* won her an Oscar nomination, while *The Boxer*, in which she costarred with Daniel Day-Lewis, was her first experience with a Hollywood studio film. Watson says that three consecutive roles in very dramatic films have given her a reputation for being a "serious" actor. But, she says, one outrageous role would change that quickly.

"I desperately want to do a comedy. I want to do a scatological, ridiculous comedy, for my own sani-

ty apart from anything else. I have spent too much time in the tragic realm, I think. In fact, I'm contemplating sending a bag of dog poo to the Farrelly brothers."

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# The Professional gets the job done

By PATRICK VUONG

**MIX ACTION.** great characterization, and humour with superb acting and brilliant cinematography and you end up with *The Professional*. This movie ranks among the best of the action genre—because it breaks the mould. The *Professional* doesn't contain a skeleton of a script used to fill in the gaps between gory, violent scenes—in fact, it's quite the opposite; the movie's uniquely filmed action sequences help in furthering what is a well-written and touching screenplay.

Credit largely goes to French writer/director Luc Besson, who, despite scripting an action movie, surprisingly manages to incorporate elements from the genres of drama, thriller and comedy in a very coherent manner. His direction is just as impressive—Besson's cinematography is quite fluid, incorporating influ-

ences from a variety of sources while still managing to produce a style all his own.

Another element that makes this film so entertaining is the talented cast—Gary Oldman, Jean Reno, and Natalie Portman are all dazzling. While it's almost paradoxical to say that an action flick has tremendous acting, the cast of *The Professional* are the exception to the rule.

Oldman has made a science out of playing maniacal villains, and he proves it once again in this movie. He creates such a neurotic, ticking time bomb of a bad guy that you end up rooting for him (almost) while simultaneously fearing him. Reno, in the lead role, combines silent machismo with boyish naiveté in a way that makes him extremely likable—an unusual affect of action-film heroes, to say the least. And the teenage Portman is extremely touching, virtually stealing the show with some scenes.

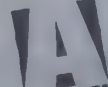
*The Professional* is the story of a hitman named Leon (Reno), whose next-door neighbours are killed by drug dealers. The family's only surviving member is a young girl (Portman), who is eventually taken in by the skeptical Leon. The girl then asks him to train her so that she may take revenge on the corrupt DEA agent Stansfield (Oldman) who is responsible for the death of her family members. From there, the movie explores the odd paternal relationship that develops between Leon and his young protégée (literally), as well as the mysterious dealings of Stansfield.

The script has plenty of twists and turns that separate it from the usual action-flick devices and its climactic ending is one of the best resolutions to a movie ever—action or otherwise. *The Professional* is so entertaining because it's a fine mix of heart-stopping action, emotional drama and light humour done with serious style.

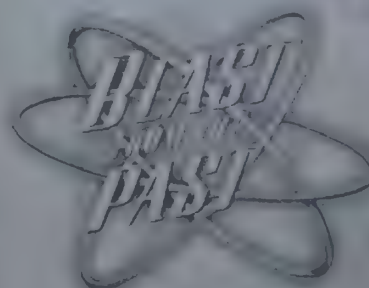


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# a MINUTE at the MOVIES by Todd James

**GLORIA** Sharon Stone shines in this remake of John Cassavetes's *Gloria*, which starred Gena Rowlands in an Oscar-nominated role as a tough mob moll who rescues a young boy whose family was executed by her on-the-lam ex-boyfriend. This self-proclaimed "broad" develops an affection for the boy. Director Sidney Lumet doesn't stray far from the original story, and it's Stone's convincing and heartfelt performance that carries this over-complicated story along. Lumet definitely knows what side his bread is buttered on, so isn't shy about pointing his camera at Stone's often scantily-clad body, but that in no way detracts from her performance—it's Stone's best work. She gets help from a cast that includes George C. Scott and Cathy Moriarty. **GOOD**

**IN DREAMS** Coming as it does from Oscar-winning director Neil Jordan, *In Dreams* is a surprisingly ordinary thriller. Jordan, who directed *The Crying Game* and *Interview with the Vampire*, certainly puts some jump into this horror, but it's not too far removed from schlock like *A Nightmare on Elm Street*. Robert Downey Jr. is a serial killer who preys on young girls, and has found a home in the nocturnal stories conjured up in the mind of Claire Cooper (Annette Bening). As the peaceful New England town where she lives comes to grips with the disappearance and murders of several young girls, Claire begins to be visited by dreams and visions that offer clues to the killer's identity. Only after her own daughter is murdered is she taken seriously by the police and her husband (Aidan Quinn). Still unconvinced, a psychiatrist (Stephen Rea) commits Claire to a home, where her mindlink with the killer is further intensified. Bening is quite convincing in a difficult and unglamorous role, while Jordan creates a disturbing mood which is only broken by Downey's hammy performance. **GOOD**

**PATCH ADAMS** Depending on your taste, Robin Williams's trademark manic humour is either a recipe for surefire laughs or surefire stomach

cramps. I needed Dramamine after seeing Williams in the role of real-life doctor Hunter "Patch" Adams, recycling his 20-year-old comedy bits and turning on the waterworks in one of his most saccharine performances ever. A somewhat long-in-the-tooth medical student in the '70s, Patch discovers his gift for connecting with his patients and fights the medical establishment to allow him to continue practicing his unorthodox brand of medicine. Williams's stunts lost their appeal and originality years ago; his cloying, lengthy, melodramatic speeches about the virtues of healing the soul of the patient and not just the body may well cause an epidemic of nausea among the audience. **GOOD**

**PLAYING BY HEART** Director/writer Willard Carroll claims he was inspired to write this wordy movie after a friend observed, "Talking about love is like dancing about architecture." I still have no idea what that aphorism means, but I did enjoy this somewhat sappy and overly long love story set in Los Angeles. No fewer than 11 characters figure in this ensemble flick; the cast is headed up by Sean Connery and Gena Rowlands, who are simply outstanding as a long-married couple with skeletons in their closet but nevertheless deeply in love as they approach their 40th anniversary. Swirling around them is a plethora of young couples falling in and out of love, including Madeline Stowe, Gillian Anderson, Dennis Quaid (as a storytelling barfly) and Ellen Burstyn (as the mother of a young man on his deathbed). Willard deftly connects these disparate but not so disparate stories; the dialogue is witty and the cast is top-notch. **GOOD**

**THIN RED LINE** Comparisons will be made to another recent WWII epic, but *Thin Red Line* is its own, very different war film. As compelling as *Saving Private Ryan* was, it's not too far removed from classic war pictures like *The Sands of Iwo Jima*. Maverick director Terrence Malick, back behind the camera for the first time in 20 years, has created a far more ethereal and

hypnotizing film, based on James Jones's novel about the battle for the Japanese-held island of Guadalcanal. Nick Nolte plays an aging but ambitious and reckless officer intent on taking a heavily fortified hill despite the certain and unnecessary loss of life. Malick, who went into a self-imposed exile after the critically acclaimed but commercially disastrous *Days of Heaven*, enjoys cult status among actors. The film is filled with (often brief) appearances by luminaries like John Cusack, John Travolta and Sean Penn, who waived his customary fee to play a cynical sergeant drawn into the light of an AWOL private (Jim Caviezel). The narrative is allusive, plot lines (when you can pick them out) appear and disappear, but it's Malick's unusual style that draws you in. The battle sequences often become mere backdrops for the private thoughts of the characters, including Ben Chaplin as a private who longs for what he left back home. *Thin Red Line* moves at an infuriatingly slow pace, and Malick's often heavy-handed symbolism and obsession with beautifully photographed nature weighs the picture down. Despite that, I was drawn into the spell of Malick's often indecipherable vision, it's not as accessible or as linear as Spielberg's film, but it's equally powerful and memorable. **GOOD**

**VIRUS** There is something going around, and it closely resembles (but is far inferior to) the sci-fi horror classic *Alien*. Jamie Lee Curtis, William Baldwin and Donald "I have no shame" Sutherland figure in this ensemble boat crew who stumble upon an abandoned Russian vessel. With visions of a massive salvage fee dancing in Captain Sutherland's head, they fire up the vessel, unleashing an alien life form which has descended upon the ship via a satellite transmission from the Mir space station. It's up to the crew to destroy it before it downloads itself onto our unsuspecting planet and destroys humankind (which it views as the ultimate virus). Director John Bruno, the visual effects master on *T2: The Abyss*, *True Lies* and others, concocts a dazzling if unoriginal array of alien effects. Though hardly a new idea for sci-fi fans, it'll be enough of a fix until the real thing comes along. **OK**

**WAKING NED DEVINE** This is a sweet, charming, instantly lovable tale, full of Irish banter, set in the town of Tulaigh Mor, a village of 52 would-be millionaires. Jackie and Michael (Ian Bannen and David Kelly), two aging gamblers, discover that the weekly lottery winner is a local resident, and they set

their minds to locating the mysterious winner and becoming that person's best friend. The problems begin when they discover the winner, one Ned Devine, dead—still clutching the winning ticket. The pair concocts an elaborate ruse to persuade the town's 49 other residents to play along with another elaborate ruse to convince the lottery representative that Michael is Ned. The laughs are many and the inhabitants of Tulaigh Mor are genuine in this quick-paced comedy that should provide a boost to the tourism industry in the Isle of Man, where the film was shot. **GOOD**

## VUE Ratings

✖ Awful  
 ○ Bad  
 ○○ Poor  
 ○○○ Good  
 ○○○○ Very Good  
 ○○○○○ Excellent

Todd James hosts *a Minute at the Movies*, on TV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

## CINEPLEX ODEON CINEMAS

### CINEMA GUIDE

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**EATON CENTRE CINEMAS**  
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<b>SHAKESPEARE IN LOVE</b> 14A Daily 1:40 4:20 7:00 9:40 PM. No 7:00 show Jan 31. Special sneak preview of <b>HILARY &amp; JACKIE</b> (14A) Jan 30 at 7:00 PM. Stay at our special prices.	<b>THIN RED LINE</b> 14A Daily 1:00 4:30 PM. Presented in Digital Theatre Sound.	<b>PLAYING BY HEART</b> 14A Daily 1:10 4:00 6:50 9:30 PM.	<b>SHE'S ALL THAT</b> 14A Daily 1:50 4:30 7:10 9:30 PM.	<b>PRINCE OF EGYPT</b> 14A Daily 12:30 2:40 PM.	<b>GLORIA</b> 14A Daily 7:30 9:50 PM. Coarse language, violent scenes. No 7:30 show Feb 1.	<b>PATCH ADAMS</b> PG Daily 1:30 4:10 6:40 9:10 PM. Presented in Digital Theatre Sound. Coarse language.	<b>VIRUS</b> 14A Daily 12:50 6:30 PM. Presented in Digital Theatre Sound. Violent scenes, gory scenes.	<b>STEPHON</b> PG Daily 3:00 9:00 PM. Coarse language. Presented in Digital Theatre Sound.	<b>IN DREAMS</b> 14A Daily 12:40 2:50 5:00 7:40 10:00 PM. No 5:00 or 7:40 PM show Feb 4.	<b>WAKING NED DEVINE</b> PG Daily 1:20 3:50 7:10 10:05 PM.
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**WESTMOUNT 4**  
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<b>PRINCE OF EGYPT</b> PG Daily 7:00 Mar Sat Sun 1:30 3:45 PM.	<b>STEPHON</b> PG Daily 6:45 9:30 Mar Sat Sun 1:00 4:00 PM. Coarse language. Presented in Digital Theatre Sound.	<b>PATCH ADAMS</b> PG Daily 7:15 9:45 Mar Sat Sun 1:15 4:30 PM. Coarse language. Presented in Digital Theatre Sound.	<b>WAKING NED DEVINE</b> PG Daily 7:30 10:00 Mar Sat Sun 1:45 4:15 PM.	<b>SHE'S ALL THAT</b> 14A Daily 7:30 10:00 Mar Sat Sun 1:30 3:45 PM. Violent scenes, gory scenes.
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<b>NIGHTY JOE YOUNG</b> PG Daily 12:50 5:30 PM. Presented in Digital Theatre Sound.	<b>AT FIRST SIGHT</b> PG Daily 6:30 9:10 PM. Suggestive scenes. Presented in Digital Theatre Sound.	<b>PRINCE OF EGYPT</b> PG Daily 12:30 2:40 5:00 PM.	<b>GLORIA</b> 14A Daily 7:10 9:40 PM. Coarse language, violent scenes.	<b>IN DREAMS</b> 14A Daily 1:10 4:40 PM. Violent scenes, gruesome scenes. Presented in Digital Theatre Sound.	<b>PLAYING BY HEART</b> 14A Daily 3:40 7:55 PM. Presented in Digital Theatre Sound.	<b>STEPHON</b> PG Daily 1:20 4:00 6:50 9:30 PM. Coarse language. Presented in Digital Theatre Sound.	<b>VIRUS</b> 14A Daily 12:40 2:50 5:10 7:50 10:10 PM. Violent scenes. Gory scenes. Presented in Digital Theatre Sound.	<b>A CIVIL ACTION</b> PG Daily 2:00 4:50 7:30 9:50 PM. Coarse language. Presented in Digital Theatre Sound.	<b>SHE'S ALL THAT</b> 14A Daily 1:50 4:20 6:40 9:00 PM. Presented in Digital Theatre Sound.
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**PATCH ADAMS** PG  
Daily 1:30 4:10 7:00 9:45 PM. Presented in Digital Theatre Sound. Coarse language.

**A X-FILES PLAN** 14A  
Daily 1:40 4:40 7:20 10:00 PM. Coarse language. Violent scenes. Presented in Digital Theatre Sound.

**THIN RED LINE** 14A  
Daily 1:00 4:30 6:30 PM. Graphic war violence. Presented in Digital Theatre Sound.

**WESTMALL 8**  
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<b>PRINCE OF EGYPT</b> PG Daily 1:30 PM.
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**STEPHON** PG  
Daily 3:40 6:40 9:30 PM. Coarse language.

**SHAKESPEARE IN LOVE** 14A  
Daily 1:40 4:20 7:00 9:40 PM.

**PATCH ADAMS** PG  
Daily 1:50 4:30 6:50 9:30 PM. Coarse language.

**GLORIA** 14A  
Daily 2:00 4:40 7:20 10:00 PM. Coarse language, violent scenes.

**PLAYING BY HEART** 14A  
Daily 1:10 4:00 6:50 9:30 PM.

**IN DREAMS** 14A  
Daily 1:50 4:30 7:10 9:30 PM.

**THIN RED LINE** 14A  
Daily 1:00 4:10 6:40 9:00 PM. Graphic war violence. Presented in Digital Theatre Sound. No 7:40 or 4:50 PM show Feb 3. Showing at 2:10, 4:30 & 10:10 PM.

**VIRUS** 14A  
Daily 7:20 4:50 7:40 10:10 PM. Violent scenes, gory scenes.

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<b>VIRUS</b> 14A Daily 7:20 Mar Fri Sat Sun 1:40 4:00 PM. Violent scenes, gory scenes.	<b>PLAYING BY HEART</b> 14A Daily 3:40 PM.	<b>PATCH ADAMS</b> PG Daily 6:50 9:30 Mar Fri Sat Sun 12:50 3:30 PM. Coarse language.	<b>SHE'S ALL THAT</b> 14A Daily 7:20 9:50 Mar Fri Sat Sun 1:10 3:40 PM.	<b>GLORIA</b> 14A Daily 7:30 10:00 Mar Fri Sat Sun 1:30 3:50 PM. Coarse language, violent scenes.	<b>SHAKESPEARE IN LOVE</b> 14A Daily 7:00 9:40 Mar Fri Sat Sun 12:40 4:15 PM.	<b>THIN RED LINE</b> 14A Daily 8:00 Mar Fri Sat Sun 1:00 4:30 PM. Graphic war violence. No pauses. Presented in Digital Theatre Sound.	<b>STEPHON</b> PG Daily 6:30 9:10 Mar Fri Sat Sun 12:30 3:10 PM. Coarse language. Presented in Digital Theatre Sound.	<b>WAKING NED DEVINE</b> PG Daily 7:30 10:00 Mar Fri Sat Sun 1:45 4:15 PM.
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**VILLAGE TREE HALL**  
Gervais Rd. & St. Albert Trail

<b>IN DREAMS</b> 14A Daily 6:55 9:30 Mar Sat Sun 1:35 3:50 PM. Violent scenes, gruesome scenes.	<b>VARSITY BLUES</b> 14A Daily 6:30 9:00 Mar Sat Sun 1:10 3:30 PM. Coarse language, suggestive scenes.	<b>STAR TREK</b> PG Daily 7:20 9:40 Mar Sat Sun 1:45 3:55 PM.	<b>VIRUS</b> 14A Daily 7:30 9:50 Mar Sat Sun 12:40 2:50 PM. Violent scenes, gory scenes.	<b>SHE'S ALL THAT</b> 14A Daily 7:10 9:10 Mar Sat Sun 1:20 3:25 PM.	<b>YOU'VE GOT MAIL</b> PG Daily 6:45 9:25 Mar Sat Sun 12:50 4:05 PM.	<b>A BUG'S LIFE</b> G Daily 6:35 9:15 Mar Sat Sun 12:30 2:40 4:30 PM.	<b>8 CIVIL ACTION</b> PG Daily 1:40 4:15 Mar Sat Sun 1:40 4:20 PM. Coarse language.	<b>GLORIA</b> 14A Daily 6:40 9:00 Mar Sat Sun 1:00 3:20 PM. Coarse language, violent scenes.	<b>PATCH ADAMS</b> PG Daily 6:50 9:30 Mar Sat Sun 12:30 4:10 PM. Coarse language.
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**CINEMAS 6**  
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<b>SOMETHING ABOUT MARY</b> 14A Daily 6:30 9:00 Mar Sat Sun 1:15 3:45 PM. Coarse language.	<b>BABE, PIG IN THE CITY</b> G Daily 7:00 Mar Sat Sun 12:10 2:40 4:50 PM.	<b>I STILL KNOW WHAT YOU DID</b> 14A Daily 8:15 PM. Brutal violence.	<b>VERY BAD THINGS</b> 14A Daily 6:45 9:30 Mar Sat Sun 2:00 4:15 PM.	<b>RUSH HOUR</b> PG Daily 7:15 Mar Sat Sun 1:00 3:15 PM. Coarse language, violent scenes.	<b>PSYCHO</b> 14A Daily 9:45 PM. Violent scenes.	<b>VARIVIEW</b> 14A Daily 7:30 10:00 Mar Sat Sun 1:45 4:30 PM. Gory violence.	<b>AMT</b> G Mar Sat Sun 12:45 2:55 5:05 PM.	<b>MEET JOE BLACK</b> PG New release.
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## A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

The musical was once one of the dominant Hollywood genres. In the days of early film, it seemed like a natural extension to go from the stage to the screen with what the musical had to offer: dance, glamour, romance, and a fair bit of humour. The only difference these days is we've cut back a little bit on the glamour. Today, as then, the subject of love is still central. In a musical comedy like *A Funny Thing Happened on the Way to the Forum*, the subject of sex can be tackled fairly disarmingly.

If you are looking for something aesthetic, something frenetic, then Steven Sondheim is probably your guy. He manages to make a traditional musical but still provide some innovative and humorous lyrics. The subject of love is still at the centre of his work here, and his music and lyrics, all together, are still very much a part of the musical comedy tradition.

There is still an occasional connection between Broadway and Hollywood musicals. We saw that recently in a movie like *Evita*, which made it big on stage and has since gone on to the screen. Now, many critics would argue though that the screen musical is dead. That the large audiences that once used to turn out for these are simply gone. On the other hand, Disney Studios has managed to come out with tons of musicals. It just so happens that they're animated. They have found an audience, which consists mostly of children. Once again a genre, the musical, has adapted to changing times, tastes and preferences.

Like the song says—it's a case of morals tomorrow, comedy tonight. This is your typical bedroom farce. After all, Pseudolus wants his freedom, but he also wants a woman. Senex wants whatever he can get his hands on that isn't his wife, and Hero wants a virgin prostitute. The Roman captain he is competing with wants the same virgin prostitute. The serious subject of sex is put in its place here by comedy. The funny thing about this is, because it is a traditional comedy, tragedy always looms close by. We have the things we would expect from a traditional sex comedy. We have marriages or unions, and the sorting out of lost or forgotten relationships, as the brother, sister and father finally find each other. The love triangle, as a result of this, is resolved when the two lovers turn out to be brother and sister. No one said it had to end up great for everybody.

What this movie also illustrates is the appeal of history for escape, in a sense, from problems of our own. Now, if this story were set in contemporary times, with all of the sex going on, it would have to be a little uncomfortable. It would have to have more of an edge. We might expect to see it as an independent production, but not from Hollywood. History, though, allows us to distance ourselves from the main characters and actions of the story, and safely play out their eternal preoccupations of the species. It only takes an example like Shakespeare to realise that he used exotic locations all of the time for his plays. There had to have been a reason. He had more to say about England than Verona. This approach can sometimes feel not very realistic, especially in the case of *A Funny Thing Happened on the Way to the Forum*. They're not paying much attention to anachronisms. That is not really the point. A movie like this—removed from our time—allows free expression of touchy emotions and ideas.

If we start with *A Funny Thing Happened on the Way to the Forum*, in 1966, we see the uneven trail the genre and musicals have taken over the last several decades. In the early 70s there were musicals like *Hair*; *Godspell*; and *Jesus Christ, Super Star*, which focused on a different subject matter—religion. They expressed the political and religious angst of a new generation in terms of audience. Then along comes someone like Bob Fosse with his very distinctive choreography and bizarre songs in movies like *Cabaret*, doing something different, again, with the musical. The focus is still a little bit on love but it is kind of perverse. So, you could say that the genre has evolved into something completely different. But, that's not the way evolution of genres works. You can still go to Broadway to see musicals like *Les Miserables* and *Phantom of the Opera*, and get love as the central subject matter in a fairly traditional form. The musical has evolved in the way that a lot of genres have evolved—with different kinds of musicals moving along simultaneously and existing for everybody to see.

## Restaurants

Fax your FREE listing to 426-2889

LEGEND	
\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

\* Price per person, before tax & tip

### ALTERNATIVE

**Badass Jack's** (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

**Ber-zerk** (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, homemade waffle cones, 'squishes' (aka slurpees), etc. \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

**Cafe Mosais** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

### BARBERS

**Mr. Samosa** (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan and rotte. Indian sweet maker.

**Skopek's Bake Shop** (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

**Tree Stone Bakery** (8612 - 99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). Flour milled on-site. Brioche (Fri & Sat), and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

### BISTROS

**Bistro Praha** (10168 - 100 St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

**Cafe Select** (10016 - 106 St., 433-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

**Cafe De Ville** (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$\$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name".

**Manor Cafe** (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

**Matess Urban Bistro** (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Redagost on tap. \$\$

**Russian Tea House** (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheese cake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$-\$\$

**Sweetwater Cafe** (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$\$

### BREW POPS

**Brewsters** (11620-104 Ave., 462-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$\$

### CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop.

**Bennys Bagels Cafe** on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

**Breadstick Cafe** (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

**Cafe La Gare** (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or nighttime snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

**The Commissary** (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

**Jazzberry's Too Cafe** (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

**Juliano's Restaurant & Cappuccino Bar** (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed diner atmosphere. A great place to meet friends! \$\$

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

**Maakapaka** (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

**Misty on Whyte** (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & nonsmoking areas.

**Muddy Waters Cappuccino Bar** (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Remedy** (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thru & Sun 10-12 am; Fri & Sat 10 am - 1 am.

**Sugar Bowl** (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

### CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$\$

**Da-De-D** (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

**Louisiana Purchase** (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

### CANADIAN

**Barb & Ernie's** (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

**Billiards Club** (2 R. 10505 - 82 Ave., 432-0395) Rack 'em up and down with, with heaps of burgers & mugs of ale. \$

**Bones** (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$\$

**David's** (8407 Argyle Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$\$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet! Open at 5 am Mon-Fri., 6 am

Sat-Sun. \$-\$\$

**The Garage Burger Bar and Grill** (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student-friendly prices. \$

**The Grinder** (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$\$

**High Level Diner** (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$\$

**Insomnia Pub** (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

**Iron Horse Eatery & Watering Hole** (8101 - 103 St., 438 - 1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

**Keegan's** (8709 - 109 St., 439 - 8934) At any hour, the last stop in Huevos Rancheros. \$

**Larry's Cafe** (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

**Mellie's Tea Shoppe** (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

**The Raven** (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

**Rosie's Bar and Grill** (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

**The Sidetrack Cafe** (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch; \$; dinner \$-\$\$

**Timothy's** (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes - pizza, stir-fries, pasta and more. \$

**Unheard Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

**Urban Lounge** For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

### CHINESE

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

**Man's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

### EAST INDIAN

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the sub-continent with a great panoramic river valley view. \$

**Spicy House** (9777-102 Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, pakoras, banyans, tandooris. Catering for all occasions. \$

### EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat



# Restaurants

## LEGEND

\$ Up to \$10 per\*  
 \$ \$10-20 per\*  
 \$\$\$ \$20-30 per\*  
 \$\$\$\$ 30 per & up

\* Price per person, before tax & tip

8am-11pm, Sun 8am-2 pm. \$\$\$

### GREEK

**Koutouki Taverna** (10704-124 St., next to Rorty Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

**Syaki Greek Island Restaurant** (16313-111 Ave., 484-2673) Visit the Greek Islands in Edmonton. \$\$\$

**Yiannis Taverna Restaurant** (10644-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$\$

### IRISH PUB

**O'Byrne's Irish Pub** (10616 - Whyte Ave. 414-6766) We serve a variety of pub food, all handmade with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$\$\$

### ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$\$

**Chianti** (10501-82 Ave., 439-8729) Botticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$\$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

**Frank's Place - Pacific Fish** (10020-101 Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

**Sheeky's** (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$\$

**Zenari's on 1st** (10117 -101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

### JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

**Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

### MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

**Lone Star Cafe** (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$\$

### PAstry SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

### PIZZA

**Funky Pickle** (10441-82 Ave., 433-3865) Hearty tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rat-

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ing. Take advantage of their free delivery. \$\$\$

**Miami Pizza** (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$\$

**Pharos Pizza** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Pop-eye, it's our specialty. We also offer small dishes for individuals. \$

### SPANISH

**La Tapa - Restaurante & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

### THAI

**Bua Thai Restaurant** (10049-113 St., 482-

2271) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri 4pm-10pm Sat-Sun. \$\$\$

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

**Krua Wilai Thai Restaurant** (Sterling Pl. 9940 106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

### UKRAINIAN

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

### VIETNAMESE

**Bach Dang** (7808-104 St., 448-0288) Viet namese Noodle House. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family oriented environment. \$

## Colonel Mustard's has a clue

By JENNIFER COCKRALL-KING

SOMETIMES IT'S FUN to have a secret food spot that you and only a select few others know about. On the other hand,

some places are just too good to keep to yourself. My favourite sandwich shop, Colonel Mustard's Sandwich Canteen, has been open for over three years now, but it's relatively unknown, if the blank stares I get when I mention it are any indication.

Colonel Mustard owners Brad Pipella and Carla Soderlind were both veterans of the Edmonton restaurant scene before they opened their own place. Brad worked in busy kitchens such as Il Portico, Packrat Louie's, the Sicilian Pasta Kitchen and the Vestin, so he knew the demands of that lifestyle. "We wanted to open a restaurant," explains Brad, "but we also wanted something manageable, both financially and time-wise. We came up with the concept over a few bottles of wine." The result is a charming, 25-seat deli-style canteen that serves the best sandwiches going.

"The day that we started construction, I found out that I was pregnant with our son, Sam," says Carla, who is a bit more candid about the eatery's early days. "It was scary." However, two kids later, the risk has paid off and Colonel Mustard's has earned itself a fiercely loyal clientele.

### A sandwich hero

Their food philosophy is simple: buy the best and freshest ingredients possible. For instance, they use three different meat suppliers to get exactly what they want. Brad

also makes his own pita chips, soups, salad dressings, biscotti and desserts. The focus, however, is on sandwiches. Diners can choose between deli, standard, specialty,

triple decker, Italian panini or vegetarian sandwiches—fifty-odd choices in all. Sandwich prices range from \$3.25 for a 1/8-lb. Montreal smoked meat sandwich with mustard on rye, for example, to \$6.95 for a "fat boy" of meatloaf, turkey, lettuce, Swiss cheese, and Russian dressing. Not into meat? No problem. They have great vegetarian offerings like the zucchini lasse (grated zucchini pancakes, mint yogurt, sprouts and toasted sourdough) or the delightful simple Boccconcini (Boccconcini cheese, tomato, fresh basil and olive oil on a French loaf).

Colonel Mustard's also does a brisk business running their sandwiches, hors d'oeuvres, pasta, soups, entrees and desserts all over town. Carla and Brad have wisely partnered up with other small, specialty businesses like Paddy's Cheese Market and Wines and Spirits-Cost Plus, to create a full-service catering product. "We'll take on just about anything, catering-wise," says Brad. "This summer we're doing a wedding for 500 people." Catering is all about being resourceful, and Carla and Brad's connections in the foodservice industry give them that edge.

Once you develop a taste for good sandwiches, you'll also be able to get your fix on the south side of town. Dunn's Deli, the original Montreal delicatessen, is scheduled to open a location this spring in the Delta Edmonton South, formerly known as the Convention Inn, on Calgary Trail.

## restaurant

Colonel Mustard's Sandwich Canteen • 12321-107 Ave • 448-1590

# Café de Ville

Happy New Year everyone!

May it be a successful one for you all.

With the holidays behind us, the celebration of life and prosperity... another special day is fast approaching...

"Valentine's Day"

The celebration of love...

We will be featuring a special menu for lovers, with sharing in mind...

Book early to avoid disappointment and, perhaps, a large flower bill the following day...!!



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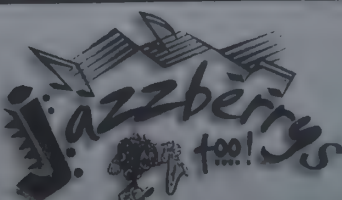


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## alternative

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**LUSH** 10030A-102 St., 424-2851. •Every TUE: Hot-Met Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrofusion with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground, Funkalicious. •Every SAT: Groovy Train. SAT 23: Tryptomene.

**THE MARQ** 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI: Club Classics. •Every SAT: Elvate. •Every SUN: Pyjama party.

**MICKEY FINN'S** 2nd Fl., 10511A-82 Ave., 439-9852. •Every SUN: Open Stage Hosted by Everett LaRoi. MON 1: Billings Gale. THU 4: Nuclear Goodtime Boys.

**NAIT SAT 30: TOUCHSTONE GURUS.**

**NEW CITY LIXWID LOUNGE** 10611-112 St., 413-4578. •Every FRI: Freedom Fridays: Nicky Miago & Guests. •Every WED: Wednesday Night Smirnoff Swing Cabaret.

**PAPER BOYS—FISH & CHIPS EGGROLLS & ART** 9965 Whyte Ave., 431-0865. •Every FRI: Live acid jazz with Root Street. SAT 30: The Acoustic Living Room.

**REBAR** 10551-82 Ave., 433-3600. •Every SUN: DJ Big Dada, alternative. •Every MON: (downstairs): DJ Chuck Rock, requests. •Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. •Every WED: (downstairs): DJ Big Dada, alternative. •Every THU: (downstairs): Hardtimes: (upstairs): Goodtimes. •Every FRI: (downstairs): Open Table Friday: (upstairs): DJ Mike. •Every SAT: (downstairs): DJ Mike, techno/house/alt/rock. (upstairs): DJ: Davey James, the After Party. •Every SUN: (downstairs): DJ Big Dada: Alt.

**REGAL CAFE** 10025 Jasper Ave., 433-1563. •Every SAT night live music.

**REV** 10030-102 St., 423-7820. THU 28: King's X & Galactic Cowboys. SAT 30: Need You Tonight: the 80's Retro Party.

**ROAD HOUSE** 15540 Stony Plain Rd., 483-1100. •WED open stage 8:00 hosted by Joe Matal, 905 2005 (Jam night)

**THE ROOST Private Member's Club** 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @? is Alice

**ROSE BOWL DOWNTOWN** 10111-117 St., 482-2589. •Every SUN: Jam.

**SUBLINE** 10147-104 St., Bsm., 905-8024. •Every FRI: DJ Raws. •Every SAT: Locks Garant.

**VISCIOUS PINK** 10148-105 St., 424-3283. •Every TUE: Inquisition: DJ Nik Rofelzy. •Every THU: Club Classics. DJ Lefty. •Every FRI & SAT: DJ's Lefty, Ne Rofelzy & Edge.

**YARDBIRD SUITE** 10203-86 Ave., 432-0428. FRI 29 (8 pm): reffrayne Quintet. SAT 30 (8 pm): Hugh Fraser Quintet with Campbell Ryga. THU 4 (8 pm): Momentum. FRI 5 (8 pm): Rhonda Withnell. SAT 6 (8 pm): Arctic Radio, Roswell Rudd and Rob Scheps.

## blues & roots

**BANFF CENTRE FOR THE ARTS** 1-800-413-8368. THU 28 (8 pm): Oscar Lopez. SAT 30 (8 pm): Joe Sealy Quartet.

**BLACK DOG** 10425-82 Ave., 439-1082. •Every SAT (3-6 pm): Hair of the Dog. SAT 30: Jennifer Gibson. SAT 6: the Swampflowers

**BLUES ON WHYTE** 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam. THU 28 SAT 30: Brent Parkin. SUN 31: Cool Blue Method. MON 1-SAT 6: Little Mike and the Tornados. SUN 7: Battle of the Bands: Vendanta. Cool Blue Method, Yasser's Tongue.

**BREADSTICK CAFE ON WHYTE** 10159-82 Ave., 430-7779. •Every SUN: 2 pm acoustic open stage hosted by Drew Walker.

**CANDLELITE CAFE** 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. •Every FRI & SAT (7-10 pm): Folk/light classical music.

**CAPPUCCINO AFFAIR** 8 Sioux Rd., Sherwood Park. •Open stage every THU (7:30-11 pm), for musicians, comics and poets, hosted by Ron Taylor.

**CHAPTERS BOOKSTORE** Westside, 9952-170 St., 487-6500. SUN 31 (2-3:30 pm): Lisa B. and Humberto Medeiros.

**CHATEAU BEIRUT** 12323 Stony Plain Rd., 482-5442. •Every SAT: Live Middle Eastern Music.

**CHRISTOPHER'S BAR & GRILL** 37, 2021 Millbourne Rd., West, 462-6565. WED 3: Mr. Lucky

**CITY MEDIA CLUB** 6005-103 St., 433-5183. •Every FRI: Dart Night. FRI 29 (8 pm): Cheryl Wheeler. •Every FRI: DJ Gibson. SAT 30: Grass Routes: (Coverase) party. SUN 31 (9 pm): Bob Wiseman, Bob Snider, Selma Martin. FRI 5-SAT 6: The band & Johnny

Flamingo.

**CLUB MACARENA** 10816-95 St., 425-5338. •Every SUN: Jammin' & Madness (Open Jam).

**CRISTAL LOUNGE** 103366 Jasper Ave., 426-7521. •Every WED: DJ Split Milk & Guests. •Every SUN: Last City amateur Comedy Show.

**FORME**

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-FEST(3378). •Every WED (7:30 pm): Festival Place Singer/Songwriter Series. SUN 31 (7:30 pm): Africville Suite: Joe Sealy.

**FOX & HOUNDS NIGHTCLUB** 10125-109 St., 423-2913. •Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project." •Every WED: Alternative Night with DJ Wic and DJ Fern.

**FULL MOON FOLK CLUB** Riverdale Hall, 9231-100 Ave., 438-6410. SAT 6: Ken Hamm, Dennis Lakata.

**GREAT CANADIAN BAGEL** 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

**INSOMNIA PUB** 5552 Calgary Tr. S., 414-1743. •Every SAT: jazz & alternative: The Method (9pm-1am).

**IRON BRIDGE** 12520-125 St. SAT 30 (12:30-3 pm): Judi Singh-vocals, Bobbie Cairns-guitar.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN (aft): Blues/Country Jam Session.

**LA HABANA** 10238-104 St., 424-5939. Every WED: Latin Dance Lessons. •Every THU: Dance Party. •Every FRI & SAT: Los Caminantes.

**LITTLE FLOWER SCHOOL** Behind Telus Field, 429-3624. •Every WED (8 pm): Open Stage - hosted by Brian Gregg.

**MISTY ON WHYTE** 10458B-82 Ave., 433-3512. •Every MON: Open Stage Hosted by Terry

**THE NORTHERN LIGHTS FOLK CLUB** Queen Alexandra Community Hall, 10425 University Ave., 438-2736.

**O'BRYEN'S IRISH PUB** 10616-82 Ave., 414-6766. THU 28 (9:30 pm): Live R&B: the Jeff Hendrick Group. SAT 30 (11:30 pm): Mid-night Celtic: Northwest Passage.

**PUCK'S SPORTS BAR** 11845 Capilano Dr. S.B., 471-1231. •Every FRI & SAT: Blues night.

**SIDETRACK CAFE** 10333-112 St., 421-1326. THU 28: Change for Children Fundraiser: Hookahman, the Big Breakfast Boogie Band. FRI 29: Plaid Tongued Devils. SAT 30: Carson Cole. MON 1: Open Stage hosted by Mike McDonald. TUE 2: the Honeymanes. WED 3: CKIA R&B Nite: the Soul Brothers' Band. Mark Sterling. THU 4: the Chris Smith Band. Ground. FRI 5: Ron Hynes. SAT 6: Godiva

**ST JOSEPH'S BASILICA** 10044-113 St. SUN 31 (3 pm): Sundays at 3 Pipe Organ Series, featuring: Massimo Nosetti.

**STARBUCKS—WHYTE AVE** 10524-82 Ave., 439-0317. FRI 5 (7-9 pm): Cory Danyluk.

**STARBUCKS** 9952-179 St., 4841-6156. FRI 29 (7-9 pm): Cory Danyluk.

**UPTOWN FOLK CLUB** 12116-102 Ave., Christ Church Anglican Parish Hall, 462-0463. FRI 29 (7:30 pm): Jim Sereidiak, Bill Werthman.

**WINSTON'S PUB** 9016-132 Ave., 457-4883. SAT 6: Mr. Lucky.

## classical

**THE ALBERTA BAROQUE ENSEMBLE** Robertson-Wesley United Church, 10209-123 St., 467-6531. SUN 31 (3 pm): Suites and Concertos For Strings.

**THE ARDEN** 5 St. Anne St., St. Albert, 459-1542. FRI 5 (7:30 pm): Mary Lou Fallis-Prima donna on a Moose.

**BANFF CENTRE FOR THE ARTS** Rolston Recital Hall, 1-800-413-8368. FRI 29 (7:30 pm): Violinist Lorand Fenyes.

**CANDLELITE CAFE** 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. •Every FRI & SAT (7-10 pm): Folk/light classical music.

**CONVOCAATION HALL** U of A, 492-0601. 429-1757. FRI 29 (8 pm): Brilliance

**and Passion!** Martin Riskey, Tanya Prochazka and Stephanie Lemelin perform.

**EDMONTON OPERA** Jubilee Auditorium, 428-1414. SAT 30 (8 pm), TUE 2 & THU 4 (7:30 pm): La bohème, by Giacomo Puccini, featuring Edmonton's own Children's Choir.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 428-1414. FRI 5-SAT 6 (8 pm): Magnificent Master Series, Shauna Rolston.

**KINGS UNIVERSITY** Performance Hall, 9125-50 St., 450-2428. SAT 6 (8 pm): Charles Stolte-saxophone.

**MCDOUGALL UNITED CHURCH** 10025-101 St., 468-4964. •Music Wednesdays at Noon, 2nd Session produced by McDougall Concert Association. WED 9 (12:10-12:50) Jeff Campbell and Kinza Tyrrell-Schmidt-Paburni.

clarinet & piano.

**WEST MIDLANDS BAPTIST CHURCH** 9333-199 St., 420-1756. SAT 6 (7:30 pm): A Celebration of Youth and Song: Kokopelli Youth Choir.

ADVANCE TIX  
available.

## club nights

**1001 NIGHTS** 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

**BACK ROOM VODKA BAR** 10324-82 Ave., upstairs. •Every THU: DJ Dragon. •Every MON: Live Music.

**BUDDYS DANCE PUB** 10116-124 St. •Every THU: D.J. Albaro.

**CLUB 2000** 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. •Every TUE: Ladies Night. •Every THU: Game Night.

**THE COCKTAIL CLUB** 2940 Calgary Trail South, 490-1188. •Every SUN: Sunday Night Live! •Every WED: Fashion Auction previews. Live R & B.

**DEVILINS** 10507-82 Ave., 437-7489. •Every WED: Martini 101.

**FARGOS** 10307-82 Ave., 433-4526. •Every SUN at 8:30 live Yuk Yuk's comedy night.

**GALLIEO CLUB/RESTAURANT SPORTS BAR** 10108-149 St., 414-6896. Every TUE: DJ Mad Max. Every WED: Karaoke. FRI 29 (9:30 pm): Septimus.

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

**GREENHOUSE** 13103 Fort Rd., 472-9898. •Every THU: Chris Knight from Power 92. •Every THU: Ladies Night.

**THE HIGHRUM** 4926-98 Ave., 440-2233. Every THU Night Battle of the bands. FRI 29-SAT 30: Non-Fiction. SUN 31: Battle of the Bands-playoffs.

**IRON HORSE EATERY & WATERING HOLE** 8101-103 St., 438-1907. •Every SUN: live music, full menu until close.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. •Every FRI-SAT: Singles Night.

**KINGS KNIGHT PUB** 9221-34 Ave., 433-2599. •Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 29-SAT 30: Rock 20's. Den - Rhythmslave. FRI 5-SAT 6: Side show bob

**LUSH** 10030A-102 St., 424-2851. •Every TUE new indie & alt rock with DJ Pepper. •Every WED: Bronx night-Retrofusion with DJ Code Red & Slimboy Dave (alternating weekly). •Every THU: Starting Feb. 4: deSire downtempo with DJ Spillmilk and DJ Slacks...urban environment. •Every FRI: TGIF: new riffs and beats with DJ Jason. In the Velvet Underground: Big Up, jungle with DJ Celcius. •Every SAT: Groovy Train, alt rock and dance with DJ Pepper. In the Velvet Underground, Rockstar: weekly guest DJ: spinning house/techno/breaks/downtempo/jungle.

**ORLANDO'S LOUNGE** 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm Sun.). •Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

**REBAR** 10551-82 Ave., 433-3600. •Every SUN: DJ Big Dada, alternative. •Every MON: (downstairs): DJ Chuck Rock, requests. •Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. •Every WED: (downstairs): DJ Big Dada, alternative. •Every THU: (downstairs): Hardtimes: (upstairs): Goodtimes. •Every FRI: (downstairs): Open Table Friday: (upstairs): DJ Mike. •Every SAT: (downstairs): DJ Mike, techno/house/alt/rock. (upstairs): DJ: Davey James, the After Party. •Every SUN: (downstairs): DJ Big Dada: Alt.

**RED'S WEM** 481-6420. •Every SAT (10 pm): Red's Rebels. •Every FRI: Dance Party, hosts Kenny-K. •Every SUN: Hippo Sundays. •Every TUE: Toonie Tuesday. •Every WED: Bowling. FRI 29: Matthew Good Band. SUN 31: Superbowl XXXIII Party.

**THE ROOST Private Member's Club** 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @? is Alice.

**SPORTSMAN'S CLUB** 5706-75 St., 413-8333. •Every Night: Dancing with DJ G.

**TIMER'S NIGHTCLUB** 12345-118 Ave., 454-5396. Every SUN, open stage \*4-9 pm). Club dance following, Jason and the Guru, DJ Bobby Bree. Every FRI & SAT: DJ Bobby Bree.

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every FRI: Serious live music. •Every SAT: Live Music. (9 pm). •Every SUN: Open Stage with Jose Oiseau. •Every WED: Grrrr.

## country

**DRAKE HOTEL** 3945-118 Ave., 479-3929. •Every FRI-SAT: Second Chance Band. •Every SUN aft: Second Chance Band.

**GOODFELLOWS PUB** 3046-106 St., Ermskinn Shopping Mall, 431-1111. SAT 30: Charlie.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every



SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II. WEM, 483-3289. •Every THU: Ladies Nights.

NEW CITY LIKVID LOUNGE 10161-112 St. 413-4578. THU 28 (9 pm): Shag. FRI 29: Divine: Fashion Show. SAT 30 (9 pm): The Las Vegas Cryptkeepers, Jack Tripper. SAT 30 (New City Suburbs) (9 pm): New City Swing hosted by the U of A Dance club. THU 4: The Mushgots, Belvedere. SAT 6: Smokin Frogs, the Nu Standard Crew and Shortop.

ONE EYED JACKS PUB & GRUB 13042-50 St. •Every FRI-SAT live music.

PONCHO'S PUB 9006-132 Ave., 473-7131. •Every FRI live music/DJ dance •Every SAT Karaoke/DJ with Brenda.

WILD WEST 12912-50 St. 476-3388. •Every WED & THU (7:30-9:30 pm): free dancing lessons •Every SAT aft: (4:30-7 pm): Jam. THU 28-SAT 30: Rockin Rodeo. WED 3-SAT 6: Bareback.

## jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 434-4418. Every MON: The Valium Lovers. Every THU: DJ Dragon.

BLACK DOG 10425-82 Ave., 439-1082. •Every SUN: Root Down Live Acid Jazz.

CHAPTERS St. Albert. FRI 29 (7:30-9:30 pm): the Dawn Chubai Trio.

DEVILIN'S 10507-82 Ave., 437-7489. •Every MON: Kiss & Tell-Live Jazz Trio. •Every TUE: Fina Estampa. •Every THU: acid jazz.

HMV WEST ED WEM SAT 6 (2 pm): In-store performance: Johnny Warfield Swing Orchestra.

INSMANIA PUB 5552 Calgary Tr. S., 414-1743. •Every SAT: jazz & alternative: The Method (9pm-1am).

LA RONDE Crowne Plaza, 10111 Bellamy Hill. 428-6611. •Top 40, dine & dance. •Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). •Every FRI & SAT (8-11:30 pm) John Fisher (keys, vocal) & Christine BECO (vocals).

THE LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail South, 431-1748. FRI 29-SAT 30: A.J. FRI 5-SAT 6: A.J.

ORLANDO BOOK 10123-82 Ave., 432-7633. FRI 29 (7:30-8:30 pm): Confluence.

PRADERA RESTAURANT Westin Hotel. •Jazz Brunch every SUN (10 am-2 pm). SUN 31: DeGroot Duo.

ROSE & CROWN Sheraton Grande Hotel, 101 St. 103 Ave., 441-3036. •Every WED-SAT (9 pm-1 am): Lyle Hobbs. •Every SAT (10 pm-1 am): Acoustic Open Stage. •Every THU (5-8 pm): Live jazz with Dan Skakun

Trio.

SHAW CONFERENCE CENTRE 9797 Jasper Ave., 492-8309. SAT 6: Charity Ball: Johnny Favourite Swing Orchestra.

YARDBIRD SUITE 10203-86 Ave., 432-0428. FRI 29 (8 pm): the RefRayne Quintet. SAT 30 (8 pm): Hugh Fraser Quintet.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 29: John D. Neelin. FRI 5: Harley Symington.

## piano bars

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 28-SAT 30: Tony Dizon. MON 1-SAT 13: Doug Stroud.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. •Every WED (9-11): Tony Poirer. •Every THU-SAT: Lyle Hobbs Entertainer Extraordinaire.

SHERLOCK HOLMES WEM Bourbon St., 444-1752. THU 28-SAT 30: Sam August. SUN 31: Newfie Night: Spirit of the Atlantic. TUE 2-SAT 6: Tony Dizon. SAT 6 (3-6 pm): Tony Dizon, matinee.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 426-7784. THU 28-SAT 30: Tim Becker. TUE 2-SAT 6: Tim Becker.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave., 463-7788. SAT 30: Barry Paetz. FRI 5-ST 6: Dave Hiebert

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU: Celtic nights THU 28: Celtic Night. FRI 29-SAT 30: Duff Robison. TUE 2-WED 3: Richard Blaze. THU 4: Celtic Night. FRI 5-SAT 6: Richard Blaze. SAT 6 (3-5 pm): Richard Blaze, matinee.

DE VINES RESTAURANT & LOUNGE 9712-111 St., 482-6402. •Every SAT night (8:30-12): Live acoustic lift jazz. Mark Bailey.

## pop & rock

ALDERGROVE COMMUNITY CENTRE 8535-182 St. SAT 6 (6 pm): The Usual Beauty, Drone.

BIG DADDY'S 4635 Calgary Trail N., 436-2700. •Every FRI & SAT: Jazz. FRI 29-SAT 30: Debbie Boodram.

BILLY BUDD'S 9839-63 Ave., 438-1148. •Every TUE: karaoke. •Every MON, WED-SAT: live entertainment.

BOILERS PUB 10220-103 St., 425-4767. 440-6062. •Every SUN: acoustic jam with MacNab and Macdonald. FRI 29: Bobby Cameron. SAT 30 (9 pm): Hidden Agenda featuring Gord Steinke, the Hootin' Anties.

CHAPTERS BOOKSTORE Westside, 9952-

170 St., 487-6500. SUN 31 (2 pm): Lisa B FRI 5 (8pm): One Fever

DANNY HOCKSAW'S PUB AND GRUB 1503 Lakewood Road West. 28 Ave. 89 St., 469-4433. FRI 29-SAT 30: Secret Lives

DRAGON HEAD Lynberg Shopping Centre, 7522-178 St. •Every FRI-SAT Classic Rock Dance Party

ELEPHANT & CASTLE Whyte Ave. •Every TUES, Open stage, hosted by Jose Oiseau

GASOLINE ALLEY 10993-124 St., 482-6382. •Every TUE: Retro Night-DJ Lefty Every THU: Wet T-Shirt Contest. Every SUN: The Big Cheese

KING'S HORSE PUB 4211-106 St., 462-4627. •Every MON: bar/restaurant in dusty appreciation night

KEEGAN'S PUB 3459-99 St., 435-4065. •Every MON Karaoke

MARIO'S 4990-92 Ave., 466-8652. •Every THU-SAT: Rare Occasion

NEW-WAVE BAR 18228-89 Ave. SAT 30 King Ring Nancy

ROAD HOUSE 540 Stony Plain Rd., 483-1100. THU 28-SAT 30: Aunt Edna's Spoon Collection. THU 4-SAT 6: Groovy Rudies

THUNDERDOME 9920 Argyle Rd., 433-4005. •Every THU: Ladies Night. •Every TUES Bogle Nites: The Best of 60s, 70s & 80s Retro

DE VINES RESTAURANT & LOUNGE 9712-111 St., 482-6402. •Every THU & FRI night (8:30-12): Live acoustic. 40-5 to 70-s pop, Damian Gregory

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. •Every SUN & MON karaoke. THU-SAT: live entertainment

WINDSOR BAR & GRILL 11712-82 Ave. 438-7800. Every TUES: Canadian Music Night. Every SAT: live music

**TIX ON THE SQUARE**

**TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE**

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**HOT LINE RUSH TIX...**

- Music at Convocation Hall Series featuring "Rush" featuring: Lynne Lennox and Tony Prachaska Jan 27, 8 pm, Convocation Hall
- Cetadel Theatre, Toronto Jan 30-Feb 15. Rush Tix available for selected performances.

**ADVANCE TIX...**

- Stage Polaris: The Velvetone Rabbit, Essex Theatre Jan 29-Feb 14, Fri 7 pm, Sat & Sun mat 1 & 3 pm
- Northern Light Theatre: The Funk is Out. Thurs. XXX Auction Jan 29, Fri 7, 10 pm, Jan 30, 7 pm
- Dance Alberta, Salute to Arnold Cooper and Ruth Carso Jan 30 Jan 30, 8 pm, Winnipeg Centre
- Sundays at 3 Pipe Organ Series Jan 31 Jan 31, 10 pm, St. Joseph's Basilica
- Grant MacEwan Community College, Me and My Girl Feb 1-11, John L. Hazz Theatre, Nightly 8 pm, 10 pm
- Stage Polaris: Gunmetal Blues, Feb 1-14, Longest Room, Jubilee Auditorium, Nightly 8 pm, Sat & Sun mat 1 pm
- Kokopelli Youth Choir, A Celebration of Youth and Song Jan 30, Feb 6, West: Readers Digest Theatre

**TIX On the Square also sells tickets for all Vancouver events. Show many seasons.**

**Sundays: Hours: Mon 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.**

**THURSDAY 28**

**SHAG**

**FUNK FEST**

**FRIDAY 29**

**Lounge & Suburbs**

**FREEDOM FRIDAY**

**RESIDENT DJ's**

**Nicky Miago**

**Czolek**

**Divine FASHION SHOW**

**SATURDAY 30**

**Las Vegas**

**CRYPT KEEPERS**

**JACK TRIPPER**

**FEATURING MEMBERS OF SARAH McLAUGHLIN'S BAND**

**NEW CITY SWING**

**SUNDAY 31**

**CONCEPT**

**breaks & jungle**

**MONDAY 01**

**CLOSED**

**TUESDAY 02**

**PUNK RAWK**

**CHEAP BOOZE**

**WEDNESDAY 03**

**SWING NIGHT**

**Lessons at 9 pm sharp w/ DJ Chuck Rock**

**THURSDAY 04**

**MUG SHOTS**

**with THE BELVEDERE**

**FRIDAY 05**

**FREEDOM FRIDAY**

**SATURDAY 06**

**In the LOUNGE**

**SMOKIN' FROGS**

**NEW STANDARD CREW**

**In the SUBURBS**

**BASSQUAKE**

**WITH LOUD B.S. SPLIT MIX, PLAYBOY AND GUESTS**

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# Bulletin Board

Been around the world but don't know how to put your experiences into words? Not to worry—help has arrived in the form of Alberta writer Irene Morck. On Friday, Jan. 28, the Alberta Branch of the Canadian Authors Association welcomes Irene to discuss the ins and outs of travel writing. The meeting gets underway at 8 p.m. in the 10th floor lounge of the Education South Building at the U of A. It's \$5 for non-members and if you need to find out more, call 459-8322.

eight-week program titled "Women's Coming Out Workshop." This is a facilitated discussion group, held every Wednesday from 7:30 to 9:30 p.m., for women to learn from each other how to become more comfortable with themselves. The acquired knowledge is meant to enhance the lives of individuals striving to become proud and confident lesbian/bisexual women. Call the Gay and Lesbian Community Centre at 488-3234 for more info.

The answers to life's questions are sometimes in the palm of your hand—literally! On Feb. 3, the Psychic Society of Alberta presents "How do you adapt to the constant changes in today's world?" Susan Halldorson will be on hand share her palmistry expertise. Be at 12530-110 Ave. for 8 p.m.—this handy advice will only cost you \$7. Call Lynne for more dirt: digits are 481-3469.

George Clinton? Kool and the Gang? Curtis Mayfield? Unfortunately, those smooth talkin' legends won't be at Northern Light Theatre's The Funk is Out There... XXX Auction—but not to worry, there'll be plenty to write home about. On Saturday, Jan. 30, take a trip down to the Arts Barn (10330-84 Ave.) and be part of the fun—there's music by Interstellar Root Cellar, a performance by the incomparable Darren Hagen and the host/auctioneer is none other than A-list celeb Kimberley Carroll. Doors open at 7:30 p.m. and remember, wear your best XXX clothing. Call 471-1586 for ticket info—they're \$10 in advance and \$15 at the door.

On Saturday, Jan. 30, there will be a remembrance service marking the 51st anniversary of Mahatma Gandhi's death. The program, which begins at 7:30 p.m., includes interfaith prayers, music, dance, refreshments and guest speaker Jim Edwards, president of Economic Development Edmonton. Join us at the Kiva Centre, on the second floor of the Education South Building at the U of A.

Musicians aren't exactly the most affluent people in the world; anyone who would steal from them is worse than pond scum. Mike McDonald agrees: "Gear stealers should die slow in hell," he e-mailed us. So be on the lookout for two pieces of equipment stolen last weekend from David Shepherd's car on Rice Howard Way: a Korg 01/W keyboard with several broken buttons in a ratty grey vinyl case and a Korg CX-3 organ with a broken B key at the low end and a dented output panel in a ratty brown case. Use Weekly will give anyone who locates the equipment a reward of 10 almost-brand-new CDs and if the thief is reading: shame on you, man. Do the right thing.

Stress can cause people a lot more damage than the occasional headache. If you'd like to find out exactly how stress affects your well-being, head down to Grant MacEwan Community College on Saturday, Jan. 30. Using the Medicine Wheel as a teaching tool, the interactive workshop will explore coping mechanisms and offer suggestions on how to balance your body, mind and spirit—groovy! Call 497-5188 for the 411.

Beginning on Wednesday, Feb 3 is an

To get your event listed on our Bulletin Board, fax Use Weekly at 426-2889 with the info. Send it addressed to "Bulletin Board"



By ALBERTO D. VILDIGOYA

For the week of Jan. 28 - Feb. 3

## This week's theme: Ally McBeal

AQUARIUS (Jan. 20-Feb. 18) Ally McBeal, let me give you the skinny. My darling, through thick and thin, you're one lean, mean, neurotic machine—pardon me for throwing down the gauntlet. Read between the lines, my dear.

PISCES (Feb. 19-Mar. 20) John Cage. Let me take a moment. I don't mean to disparage, but you've got way too many psychological crutches. (And I'm not just whistlin' Dixie through my nose!) Shyness, a tendency to stammer, an obvious anal fixation—these are details, my obv. As Barry White would say, concentrate on the first, last and everything.

ARIES (Mar. 21-Apr. 19) Richard Fish, not everything in life can be reduced to an aphorism—and you can take that to the bank. Bygones, shmbygones—you've got to learn to take responsibility when you err. Oh, and I might add: wattle is all well and good, but there are more profitable body parts to consider below the neck, not to mention the belt.

TAURUS (Apr. 20-May 20) Billy Thomas—get over yourself, already. You obviously think you're God's gift, with two lovely ladies vying for your attention. Well, you've got to be cruel to be kind—reassure your wife and tell Ally to leave you alone. And while you're at it, wouldn't "William" be a more appropriate name for the legal profession?

GEMINI (May 21-June 21) Georgia, Georgia, Georgia—what a state you are in, I mean. As far as Ally McBeal goes, you're relatively normal, but in the grand scheme of things, you're neurotic, my dear. Stop being so jealous without reason—Billy loves you, and he deserves some recognition for his steadfastness.

CANCER (June 22-July 22) Nellie Porter—or should I call you "Sub-Zero"—you're obviously one cold fish. Well, don't give it another thought. There are enough sentimental bleeding hearts in the world—just keep your own house in order.

Although it wouldn't hurt to let down your hair more often; just keep the bra on this time.

LEO (Jul. 23-Aug. 22) Elaine Vassal—hey, when in the show did they ever mention your last name? Anywho, I could say the obvious—don't be so nosy—but that's the symptom, not the disease. You're obviously crying out, so I'll amend my advice to: don't be so lonely. I have no magic formula for this—you're just going to have to figure it out for yourself.

VIRGO (Aug. 23-Sept. 22) Renee Raddick—again, where does that last name come from? Hoo-eee! You're one hot mama, girl! Too hot for your own good, in fact. There's something to be said for extroversion, but there's more to be said for a fully-rounded personality.

LIBRA (Sept. 23-Oct. 23) Ling Woo—take a pill. So there's sexism in the world, so people mispronounce your initial phoneme—so what? You keep calling the male member a "dumb stick"—well, you ain't gettin' any, so who's the dumb one?

SCORPIO (Oct. 24-Nov. 21) Vonda Shepard, I'm sorry to break this to you, but... YOU SUCK! You're a lamebringer with no expression and you're kinda funny-lookin' to boot. Now don't cry—you can make lemonade out of this lemon. Get off of David E. Kelley's coattails and do something original for a change.

SAGITTARIUS (Nov. 22-Dec. 21) Judge Whipper Cone—point of order, your honor. What the hell kind of name is Whipper? Metaphors a moniker more suited your lofty position—order, Oh, and don't die in your ex-lover's bathroom naked—that's good advice any week of the year.

CAPRICORN (Dec. 22-Jan. 19) Okay, Dancing Baby, can you hear it? Tick, tick, tick... that's the final few seconds of your 15 minutes of fame. Aw hell—at least you got 15 minutes, which is probably about 14.59 more than most. Watch out, no Warhol! At least you're not a geek like those dancing twins who by the way administer their own self-promotional website at <members.soc.convallypwns>. Lo-ser?



## 424-5900



481-3469. WED 3 (8 pm): How do you adapt to the constant changes in today's world? Learn what your hand tells you with Susan Halldorson on palmistry.

**PUBLIC MEETING** Music Room, Dunlue Sch., 11735-182 Ave., 496-6215. North-west Edmonton proposed change to the Barrow area Castle Downs outline plan. WED, Feb. 3, 7 pm.

**VISUAL LINKS** 200, 5041 Calgary Trail N., 413-3197. Meetings Every WEDs, 7:30-8:30 pm. How to make money on the Internet.

**WEST END TOASTMASTERS MEETING** 10451-170 St., Rm 112, Info, Jerry @ 472-4911. Every TUES: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two hour weekly meetings.

**WINSPEAR CENTRE** 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

**THE WRITE GROUP** The Block 1912 Restaurant, 82 Ave., 104 St., 413-0951. Edmonton area writers meet for coffee to share ideas, brainstorm and talk with other writers. Every second THU, 7:30 pm.

## literary

**AUDREYS BOOKS** 10702 Jasper Ave., 423-1487. THU 3 (7:30 pm): Buzz Hargrove, author of *Labour of Love, The Fight to Create a More Humane Canada*.

**CANADIAN AUTHORS ASSOCIATION** Alberta Branch, 10th Fl. Lounge, Education Bldg., U of A campus, 87 Ave., 112 St. 459-8322. FRI 9 (7 pm): Writers circle. (8 pm): Irene Morck, travel writing.

**WISTY ON WHYTE** 104588-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

**ORLANDO BOOKS** 10123-82 Ave., 432-7633. • Readings in the new Bloomsbury Room. • Last THU ea month, Women in the Arts Poetry Series. THU 28: The first reading in the Celebration of Women in the Arts Poetry Series (424-0287). FRI 29: Confluence, interpret songs shape by histories in Hong Kong, Montreal and the Canadian Prairies, olette Imbeault, Brian Parsons. WED 3: Chris Lorey and John Plews, anthology, *Queering the Canon: Defying Sights in German Literature & Culture* and discuss what it means to be queer scholars. FRI 5: Debra Shogan, new book, *The Making of High-Performance Athletics*.

**STANLEY A MILNER LIBRARY** 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club.

**STROLL OF POETS** <http://www.ccinet.ab.ca/stroll>. The Sugar Bowl Coffee and Juice Bar, 98 Ave., 109 St., 436-4478. TUE 2, 9, 16, 23 7 pm: Twelve days of poetry readings, feb.-Apr.

**SUGAR BOWL** 10922-88 Ave., 489-5823, 432-1432. • Every SUN. night, 8 pm, open mike/stage.

**THE WRITE GROUP** Block 1912, Old Strathcona, 104 St. 82 Ave., 465-7330. Meeting every second THU, come out and meet with other aspiring writers to talk about issues of interest to writers.

## live comedy

**CRISTAL LOUNGE** 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. Every WED (8 pm): Laiff City

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

**YUK YUKS** WEM, 481-9926. Every WEDS: Hypnotist Sebastian Steel.

## special events

**FOOD NOT BOMBS—AN ANTI-POVERTY ASSOCIATION** EASTWOOD COMMUNITY HALL 11803-86 St., 988-FOXY. present YUM, a multi-subcultural fundraising event. Workshops, performers, films, free food. Performers: Inquisition, The Everymen, Kung Fu Grip, the Buddy System, James T. Kirks, Catch Phrase, Litterbug, Joshua Stevenson, Dr. Fong, J. Widget, Cavity, Rolodex and Beat Creep. Workshops: Feminism for beginners, Consensus Decision Making, Creative Movement, McJob Organizing in a Walmart World. All ages event.

**KIDS HELPING KIDS** Jubilee Auditorium, 451-9000. A Ukrainian Montage. Charity Benefit Concert to aid orphanages and relief projects in the Ukraine. SAT, Feb. 6, 7 pm.

**NORTHERN LIGHT THEATRE** Open Space, Arts Barns, 103300-84 Ave., 471-1586, 429-1757. *The Funk Is Out There XXX Auction*: Join Kimberly Carroll with funky music by Interstellar Root Cellar and performance by Darrin Hagen. Live and silent auction items, dress in your best XXX clothing SAT, Jan. 30, 7:30 pm.

## sports

**HOCKEY—OILERS** [www.edmontonoilers.com](http://www.edmontonoilers.com), Skyreach. SAT 30: Oilers vs Anaheim. MON 1: Oilers vs St. Louis. WED 3: Oilers vs Ottawa. FRI 5: Oilers vs Nashville.

**HORSE RACING** Northlands, 471-7379. Northlands Simulcasting, 7 days a week.

**SOCCER** • EDMONTON DRILLERS Skyreach, 425-KICK. TUE 21: Drillers vs Detroit.

## theatre

2000 AND ONE-ACT FESTIVAL: THE ODYSSEY

## Leaps and bounds ahead of their time

Dance Motif '99 is a concert of works by established and emerging choreographers, presented by the University of Alberta Orchestras Modern Dance. Perhaps there's a Debbie Allen in the making as Tamara Bliss, Tina Colvin, Kathy Metzger and guest choreographer Dorrie Deutschendorf contribute to the show. Waltz down to the U of A and jitterbug into Myer Horowitz Theatre on January 29 and 30—the curtain for Dance Motif '99 goes up at 8 p.m. each evening. And don't forget, it takes two to tango—so bring someone along. (We apologize to all modern dance aficionados who were offended by exposure to traditional dance references.)

**CONTINUES** Watertown Playhouse, 10322 83 Ave., 439-2845. Inspired lunacy, heart-wrenching drama and performances that dazzle and delight. Projects this year include one-acts from Subconscious Minds, Discovery Group, Lesser Elvis Productions, F.I.R.E. Unlimited, Beyond Therapy and Ad Hoc Theatre. FRI, Feb. 5, 7 pm (session 1); SAT, Feb. 6, 1 pm (session 2); SAT, Feb. 6, 7 pm (session 3)

**AS YOU LIKE IT** Department of Drama, 3-146 Fine Arts Bldg, U of A, 492-2495. Romantic comedy by William Shakespeare. Rosalind is trapped in a court where violence is entertainment and things are not what they appear to be. Feb. 4-13

**DIE NASTY** Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera Every MON night @ 8 PM.

**GUNMETAL BLUES** Banquet Room, Lower level, Jubilee Auditorium, 432-9483. Drawing Room Theatre: the first play of a new theatre series, a theatre experience where the audience joins in the setting. Gunmetal Blues is a hard-boiled detective tale set in the Red Eye Lounge

Enjoy drinks a d eats in lounge style seat ing. Feb. 5-14

**JEHANNE OF THE WITCHES** Watertown Playhouse, 10322-83 Ave., 439-2845. Contemporary historical drama by Sally Clark. Jehanne and her voices proclaiming the message of "The King of Heaven". These messages fuelled the vast inner strength that guided the French army to victory and Dauphin Charles to his throne. Jehanne of the Witches chronicles what came after her untimely death and how Gilles de Rais befriended Joan of Arc and kept her legend alive through his stage productions. Until Jan. 30

**ME AND MY GIRL** John L. Haar Theatre, 10045-155 St., Jasper Place Campus, GMCC, 420-1756, 497-4470. The new 1935 musical comedy, book and lyrics by L. Arthur Rose and Douglas Furber. Music by Noel Gay, revised by Stephen Fry and Michael Ockrent. A revival of a 1935 London musical. A young man from Lambeth suddenly discovers he is the long-lost heir of fortune and title. His fiancée is transformed into an appropriate woman. Feb. 5-13

**MELODRAMIX** Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN, 7:30 pm., comedy and an improvised soap opera

**A NIGHT OF ONE ACTS** HORIZON STAGE, 1001 Calahoo Rd., 962-8995, 471-1111. Presented by the Horizon Playhouse shows are being showcased for the Alberta Adult One Act Play Festival. In addition to the two plays being performed, the Horizon Singers will provide musical interludes.

**PITH!** Varscona Theatre. Presented by Teatro. By Stewart Lemoine. A funny and touching tale of adventure. A seamar leads a society widow and her wisecracking servant on a journey into the South American jungle - without taking them out of their home. Until Feb. 6

**POODLE SKIRTS TO PLATFORM SHOES** Mayfield Dinner Theatre, 16615-109 Ave., 483-6051. An evening of music and fun, a nostalgic tribute to the music and the singers of the 50's, 60's and 70's. Until Jan. 31

**STREET OF BLOOD** Roxy Theatre, 10708-124 St., 453-2440. Ronnie Burckett Theatre of Marionettes presented by Theatre Network. Mrs. Edna Rural pricks her finger and bleeds onto her sewing, she sees the face of Christ in a quilt square. Until Jan. 31

**TARTUFFE** Shocor Theatre, Citadel, 9828-131A Ave., 425-1820. Moliere's religious comedy. A play about a hypocrite. Available for school performances only. Feb. 21

**THEATRESPORTS** 10329 83 Ave., 448-0695. Theatrical sports. Rapid Fire Theatre TheatreSports. Edmonton's longest running theatrical sports show. This sea-son will feature a theatrical minute. Every FRI @ 11 PM. Until July 30, 99.

**THE VELVETEEN RABBIT** Kaasa Theatre. Lower level Jubilee Auditorium, 432-9483. Presented by Stage Polaris. A musical adaptation of the children's classic by Margery Williams. A toy rabbit wrestles with the meaning of life and reality. He searches for his place and strives to become all that he can. Jan. 29-Feb. 14. FRI @ 7 pm, Sat & Sun @ 1 pm & 3 pm.

**WE ALL FLEW INTO A CUCKOO'S NEST** Jubilatons Dinner Theatre, W.E.M., 484-2424. Once upon a time there was a nice little "home"... where there lived a group of very "interesting" people. Until Mar. 21

## variety

**CITY HALL** Sir Winston Churchill Sq., Edmonton. Until March: 7 am-10 pm, Ice-skate on City Hall's outdoor ice

March 3-7, 1999 • Toronto Canada

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 Public market day is SAT (7 am-2 pm).  
**IRON HORSE EATERY & WATERING HOLE**  
 8101-103 St., 438-1907. • Every WED: Classic Comedy with the Atomic Improv Co.  
**LESSARD LIBRARY** 6104-172 Street, 496-1871. • Every WED: Chess Night! All ages, 7 PM. • Every TUE: Magic, The Gathering, all ages, 7 PM.

**THE NODE ROOM** Circle Square Plaza, 118 Ave. St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

**RUNDLE PARK** 113 Ave., 29 St., 496-7275. Skating rink open to the public.

**STREETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night.

**VICTORIA OVAL** River Rd., 116 St., 496-7275. Skating rink open to public.

## workshops

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. Thursday evening adult classes begin Jan. 28

**FAVA** 429-1671. FRI 29 (7 pm). Last Good Friday. SAT 30 (10am-5 pm): Acting in a Frame. SAT 6 (3 pm): Taxes for the self-employed. SUN 7 (11 am): The Basics of Investing.

**GRANT MACEWAN COMMUNITY COLLEGE** City Centre Campus, Room 5-142, main floor, 10700-104 Ave., 497-5188. TUE 2: Psychiatric Nursing. TUE 2: Nursing Transfer. TUE 16 Mental Health

**GRANT MACEWAN COMMUNITY COLLEGE** Jasper Place Campus, Rm. 203, 497-5040. TUE 2 (7 pm): Fine Art Program

**KAMENIA GALLERY OF FRAMES** 5718-104 St., 494-9497. Watercolour & drawing classes with Willie Wong at our new location. Flexible time ample parking • Register

**THE MARKETPLACE ART SCHOOL** Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

**MULTIPLE SCLEROSIS SOCIETY** Victory Centre, 471-3034. A six week dance program offered for persons with MS and their families, 7-8 pm, MON, Feb. 1, 8, 22.

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotfield Shoppers Mall, 3210-118 Ave., 496-7839. TUE 21 (7-9 pm) FreeNet Workshop

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53. 423-1492. SNAP offers courses in a variety of Printmaking techniques

**TYPECAST TALENT & DEVELOPMENT** 425-442, 425-4439. TV and film acting classes available for all ages (beginner to advanced). Casting seminars available

**UPWARD BOUND TOASTMASTERS** Heritage Rm., Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Peggy 488-7273. Every WED (7:30-9:15 PM). Until June, you're invited to improve your listening, thinking, speaking skills! 7:30 PM.

## kids stuff

**BETHESDA CHRISTIAN FELLOWSHIP** 475-1486. Rainbow's Children's Program "I'll do it!" need to hurt forever... Free 12 week peer support program for children ages 4-17 who have been affected by death, divorce, separation or abandonment

**CALDER LIBRARY** 12522-132 Avenue, 496-7090. • Every THU (10:30 am, 11 am) pre-school Storytime, until May 27. (3-5 yrs.). SAT 6 (2 pm): Valentine Hearts (3 yrs+)

**CAPILANO LIBRARY** Capilano Mall, 98 Avenue & 50 St., 496-1802. • Every TUE (10:15 am) Pre-school Storytime, session 1: Feb. 2, 9, 16 (3-5 yrs.). • Every THU (10:15 am). Pre-school Storytime, session 1, 3-4 yrs., Jan. 28, Feb. 4, 11, 18

**CARAWAY** Strathearn School, 8728-93 Ave., 462-2921. Hands-on learning experiences, a program of choice within the Edmonton Public School Board (K to 6)

**CASTLEDOWNS LIBRARY** 9 Lake Beaumais Mall, 15333 Castledowns Rd., 496-1804. • Every WED (10:30 am), session 1 Pre-School Storytime, until Feb. 10

**CHAPTERS WESTSIDE** 9952-179 St., 487-6500. THU 28 (1:30 pm): My Books: Storytime & More

**CITY HALL** 496-1911. SAT 30: Free pre-school Learn-to-skate

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. • CHILDREN'S GALLERY: SCULPTURE LOCOMOTION. • Every SUN: Something on Sundays. SUN 31: Children's Gallery Opening Celebration: INSIDE OUT: ART AND NATURE, 3 pm. Holly Newman. SUN 7: Explore the Alberta Biennial of Contemporary Art. • Saturday art classes begin Jan. 30.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. Classes in • painting, drawing and sculpture, phone for info.

**HIGHLANDS LIBRARY** 6710-118 Avenue, 496-1806. • Every WED (10:15 am) No Batteries Required (pre-sch/kindergarten). • Every TUE (10:15 am, 2 pm) Session 1 Crafts Storytime (3-5 yrs), until Mar. 9. • Every THU: Session 1 Totally Twos, (10:15 am), until Mar. 11 (2 yrs). SAT 6 (2 pm): Stamp your way into their hearts! (6 yrs+).

**IDYLWYDE LIBRARY** 8310-88 Avenue, 496-1808. • Every WED (10:15 am) Storytime - session 1, Feb. 3, 10, 17. • Every TUE, Time for Twos (Feb. 2, 9, 16), Session 1

**JASPER PLACE LIBRARY** 6010-156 Street, 496-1810. • Every WED: Pre-school Storytime 3 yrs (1:15-1:45 pm); 4-5 yrs (2-2:30 pm) until Feb. 10. • Every THU: Pre-school Storytime: 3 yrs (10:15-10:45 am); 3-4 yrs (11-11:30 am) until Feb. 11.

**KAASA THEATRE** Lower level Jubilee Auditorium, 432-9483. **THE VELVETEEN RABBIT**: Presented by Stage Polaris. A musical adaptation of the children's classic by Margery Williams. A toy rabbit wrestles with the meaning of life and reality. He searches for his place and strives to become all that he can. Jan. 29-Feb. 4. FRI @ 7 pm; Sat & Sun @ 1 pm & 3 pm.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. • Pre-school Storytime: TUES, WED, THU. • Every TUE (2-2:30 pm) WED (10:15-10:45 am); THU (7-7:30 pm) 3-5 yrs. pre-school storytime.

**LONDONDERRY LIBRARY** Londonderry Mall, 496-1814. • Pre-school Storytime: every TUES, (10:15 am) 3 yrs; every TUE (2 pm) WED (10:15 am) for 4-5 yrs, until May 12. SAT 6: Junior Edmonton Stamp Club, 10-10:30 am (trading time); 10:30-11 am (program time), Exhibit of My New Love.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 471-3034. • Every TUE, • Every TUE (10:15-10:45 am) Pre-school Storytime Session 1, until Feb. 16. • Every WED (2:15-2:45 pm) Pre-school Storytime Session 1, until Feb. 17.

**MUSEE HERITAGE MUSEUM** St. Albert Place, 5 St. Anne St., St. Albert, 459-1528/459-4404. **LOVE STORIES EXHIBIT**: Marriage is a rite of passage in which most of us will participate at least once in our life. A ritual rooted in tradition that has changed little over the centuries. The Musée Heritage Museum has gone out into the community and asked people to share with us, their memories of this important event. Until Mar. 14 • The Little White School, 2 Madonna Dr., St. Albert: • The Grain Elevator Park

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotfield Shoppers Mall, 3210-118 Ave., 496-7839. • Every TUES (10:15-10:45 am) 2 yrs., Time for Twos - session 1, until Mar. 2. • Every WED (10:15-10:45 am) 3-5 yrs. Pre-school Storytime - session 1, until Mar. 3. SAT 6 (2 pm): Chinese New Year Celebration (6-12 yrs)

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. Every SAT: (1-4 pm) drop-in and explore themes relating to monthly exhibits. SAT 30: Unique Utensil Painting. SAT 5: Peas and beans Collage

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Week-ends, 1-4 PM

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995. 422-2697. Costumed interpreters recreate daily household activities

**SECOND STORY** Mill Woods Town Centre, 109, 2331-66 St., 413-6971. FRI 29 (10:30 am): Storytime, Kamal Foot. SAT 30 (11 am): Storytime: Sharon Skage (11:30 am): Family activities: Yarn Doodle (1:30 pm): Storytime: Susan Banks (2:30 pm): Youth Writing Club. TUE 2 (10:30 am): Storytime: Val Dickau

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. • Every THU (10:15-10:45 am), 3-5 yrs. First Time for Storytime. • Every TUE (2:15-2:45 pm) Pre-school storytime (4-5 yrs). Session 1, until Feb. 23. • Every TUE (10:15-10:45 am): Time for Twos, 2 yrs, until Feb. 23. • Pre-school Storytime for 3-4 Year Olds - session 1, (10:15-10:45 am), until Feb. 24

**SPRUCEWOOD LIBRARY** 11555-95 Street, 496-7099. • Every THU (1:30-2 pm) Storytime for pre-school children, 3-5 yrs, until May 27

**STANLEY A MILNER LIBRARY** 7 Sir Winston Churchill Square, 496-7000. • Every FRI. Drop-in Film Program, 10:30 am, (3-5 yrs.) • Every SAT (1 am), until May 29. Ukrainian Storytime. SAT 31-SUN 31 (2 pm): Animal Tales

**STRATHCONA LIBRARY** 8331-104 Street, 496-1828. • Pre-School Storytime, 10:30 AM, 3-5 yrs

**VALLEY ZOO** 133 Buena Vista Rd. (87 Ave.), 496-6811. Open every day, indoor and outdoor exhibits.

**WOODCROFT** 13420-114 Ave., 496-1830. • Every WED: Pre-school Storytime, session 1, (10:30-11 am or 2:30-3 pm) until Mar. 3 (3-5 yrs). • Every THU: Time for Twos, session 1, (10:15-10:35 am) 2 yrs, until Mar. 4. • Every THU (4-5 pm) • Storytime for 2 yrs, until Feb. 24.

# Classifieds

• DEADLINE for Classified advertising - 3:00 PM • Monday before publication.

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### ARTIST/NON-PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Alternative forms of verbal expression, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 5:00 PM the Monday before publication. Placement will depend upon available space

## ARTISTS TO ARTISTS

Film students needed for editing music video footage. Kyler (780) 636-3171 suncafe@telusplanet.net.

Aggregate Visual Art Society Edmonton is planning a show for Nov. 1999. Get involved! Bring your ideas, expertise and a friend to a meeting, Feb. 3, 1999, 7 pm, at Latitude 53 Gallery, 10137-104 St.

**Sugarbombs Speak Easy**, 10922-88 Ave., an open mike/stage for writers of poetry, prose or alternative forms of verbal expression. Open SUN night, 8 pm, starts Feb. 7, 99. Ph 489-4823 or 432-1432 for info

**Writers Social Club** Fiction/nonfiction writers, editors, publishers, publishing assistants, publishers meet new friends for literary business purposes. Call 437-1119

**The Write Group** meet for coffee every second Thu, 7:30 at the Block 1912 Restaurant, 82 Ave 014 St. New members, experienced and inexperienced writers welcome

**Theatre Network**: submissions from young writers under 30 for Synapse Next Fest Festival (June 8-13). Deadline for proposals and submissions: Mar. 5. Send to: Theatre Network, 10708-124 St. Edmonton, T5M0H1. For more info contact Bradley Moss @ 453-2440

**Audition:** Bob Baker, Artistic Director of Citadel Theatre, general auditions. To book audition time ph Paula Benson 428-2176 deadline for booking, FRI, Feb. 5.

**Local Heroes International Screen Festival** (Feb. 20-27) calling for submissions to Local Exposure! A home-video competition that invites the "non-industry" to participate. For info and entry forms call 421-4084 or website www.nsi-canada.ca Deadline Feb. 10, 1999

## CHAT LINES

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## ARTISTS TO ARTISTS

Call for art rental submissions. Profiles Public Art Gallery. Deadline May 20. For info ph 463-4310.

Mobile 24 hr Adat Recording Studio for rent for cheap for two weeks in mid Feb. Call 465-3108, leave message

The Pop Art Show from the Garage to the Gallery: In celebration of the International Year of Older Persons in 1999, The Works Festival is planning to showcase a visual art exhibit that recognizes the creative genius of your Dad. If your Dad creates form, funk or line art, send us a snapshot along with a written description about his talent. Ph 426-2122 for info

Free guitar lessons, weekly jam sessions, meet people and form your own band. U of A Musicians Club. Jim 425-4229.

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## MUSICIANS WANTED

Lead guitarist who's willing to plunder styles of Jon Langford, Buck Owens and/or Richard Thompson needed for roots band. 438-1196. na0128

URGENT! Buffin Island Party need keyboard synth player for multi-media opera "The Illumination of Marshall McLuhan" NOW! Call Bill Damsir 428-1851 ext. 6535, 662-4331. na0128

Wanted! experienced musicians for session work. \$10/hour, guitar, bass, drums, rock, alt, and pop. Call Cindy 463-1693. na0128

Cover/original band seek competent guitarist. Pretenders, U2, Cranberries, Police. 433-5713 or 432-5534. na0128

Blue Beard seek drummer & Keyboardist for jazz, metal project. Good gear an asset. Call Chris at 431-2848. na0128

Male lead singer required for gigging cover band Crossroads. Also working on original album. Infi. Hendrix, Cream, U2. Ph. 707-8199. na0128

Seeking hard rock drummer for original band. Call 451-3934. na0128

Dedicated, heavy, aggressive drummer required for original band. Call Dave at 433-2975. na0128

Saxophone/trumpet player wanted for fusion trio w/drums, bass guitar. Lv mess. 468-1686. na0121

DJ wanted for heavy rap-metal band infi: Deftones, Korn, Tool and Faith No More. Scratching, mixing, ambience a must. Sid @ 970-9372. na0128

Bassist seeks drummer and guitarist for hard-hitting jam sessions leading to gigs/videos. Must have good gear. Secured rehearsal space, an asset. Infi: Eve 6, Fear Factory, Cold Chamber Zombie. Ask for Rocky 439-9345. na0121

Bass player and guitarist looking for members to complete band. Classic rock & 90's music. Band 469-0593. Dale 498-6899. na0121

Metal band seek vocalist and drummer. Experience and good gear an asset 457-3111. na0121

Keyboard player wanted for funky jazz/fusion instrumental band. Lv mess. 468-1686. na0121

Percussionist wanted for funky jazz/fusion instrumental band. Lv mess. ph 468-1686. na0121

CALL FOR GREATER EDMONTON SINGERS EDMONTON PRIDE EVENTS LOOKING FOR AN EDMONTON VOCALIST TO BE OUR 1999 KLONDIKE DAYS FESTIVAL AMBASSADOR, CELEBRITY HOSTESS, KLONDIKE KATE & HEADLINE ENTERTAINER FROM JULY 19-31. Must be an experienced singer with a varied repertoire to appeal to our diverse audiences, trained voice, exceptional stamina and excellent on & off stage people skills. Further info available: General Manager, Edmonton Pride Events, 10176-106 St. Edmonton T5J 1H4, Ph. 423-2822, Fax 423-2844 e-mail: edkadeklonkide.com. VC0128

## VOLUNTEER

Be the Canadian Connection Canadian newcomers require help with conversational English and orientation to Edmonton and Canada. Be a teacher and a learner of culture. No second language required. Hrs. are flexible. Call the Host Program @ 424-3545. na0114

Millwoods Community Volunteer Income Tax Program. The Millwoods Welcome Centre for Immigrants (MWCI) is offering two free income tax training workshops at the Centre on Feb. 2, 4 pm. Become a tax volunteer. Training and materials are free and provided by trained Revenue Canada experts for more info ph 462-6924. na0114

The Canadian National Institute for the Blind (CNIB) need your help! Can you spare a few hrs to help CNIB run a fundraising bingo? Please call Cathy Soos 467-0918. na0114

## MUSICIANS WANTED

NEEDED: Mature experienced bass player, drummer/percussionist for original jazzy lull project 439-0568. na0121

Blues-rock band seeks serious guitarist for gigs, CD project, and maybe touring. Preferably under 20. 462-1215. na0121

Bass player needed for original band, background vocals a must. Live shows, recording, videos. Kyler (780) 636-3171. web address: suncave@telusplanus.net. na0128

Female bass player needed for original band, background vocals a must. Live shows, recording, videos. Kyler (780) 636-3171. web address: suncave@telusplanus.net. na0128

Drummer needed for original band, background vocals a must. Live shows, recording, videos. Kyler (780) 636-3171. web address: suncave@telusplanus.net. na0128

Slap bass player needs percussionist, keyboard, break DJ rapper and female vocalist for recording/live project. Really funky. Switzer 473-0510. Call after 7 pm. na0128

Semi established vocal trio seek replacement singer, strong stage presence and vocal ability including harmony. Some Choreography. Serious enquiries only 455-7572. na0121

Drummer wanted for experimental fusion power trio funk/jazz/rock - only experienced need call. Lv. mess. 909-1040. na0121

Female singer or guitarist wanted for songwriting partner, 18-28 yrs. old. Lv mess 468-1886. na0121

If bassists are so rare, why can't this one get into a serious permanent rock cover band? Ph. 886-2940. na0121

Male lead singer required for Stash - needs serious drummer. We have rehearsal space and a van. 3 piece rock band. Phone Chris or Rob 462-1123. na0128

## MUSIC INSTRUCTION

Guitar Instruction  
Learn from many styles and methods from a heavily experienced instructor/performer. Electric or acoustic, free intro. consultation. Call: Steve 439-7827. na0121-0128-0204 (2 wks)

## MODAL MUSIC INC.

466-3116  
Music instruction for guitar, mandolin, banjo, bass, drums, flute, recorder, Irish tin whistle, and bodhran. Private instruction in house or individual. Professional caring instructors with music degrees, quality music instruction since 1981. na0128 (1 wk.)

FREE INTRODUCTORY MEETING  
GIFT CERTIFICATES  
AVAILABLE  
VVW/1224-QAN-FEB-1999

Love movies? Volunteer for Local Heroes, Edmonton's Film Festival, Feb. 19-27, 1999. Work box office, usher, registration, etc. Short term, flexible shifts - good times, great people. Call Tara at 421-4084. na0128

ART - JUST WHAT THE DOCTOR ORDERED! Share the experience with patients, visitors and staff at the University Hospital McMullen Gallery. Gallery Guide volunteers welcome visitors, provide info on works and artists, provide companionship to visitors. Training provided. Call Nola @ 492-8428 for info. na0114

YUM - a fundraiser for Food not Bombs, need volunteers to cook, set up, work the door, clean ... Call 988-FOXY. na0128

PLEASE SUPPORT  
YOUR LOCAL FOOD BANK

## MUSIC INSTRUCTION

GUITAR LESSONS - Beginner / Advanced / Acoustic / Electric / Bass.  
ROCK/FOLK/BLUES - Jazz / Theory / Slide / Fingertone.  
SONG WRITERS - Develop Songs / Record Demo. Just off campus. Ian Birse, 433-5906. CK9999

Voice Teacher with 15 years of recording industry experience accepting new students - beginners welcome. Call Anna at 455-4961. na0121-0128 (4 wks)

## BUSINESS OPPORTUNITIES

Earn \$\$\$ in spare time. Easy, fun, unlimited income make as much as you need. For free info send sase to J. DEBBY/N Box 112-7912-118 Ave., EDM, AB T5J 0R6. na0128-0204 (2 wks)

ENOUGH MONEY - NO TIME?  
ENOUGH TIME - NO MONEY?  
NO TIME - NO MONEY? CALL: 439-0104  
A NETWORK MARKETING OPPORTUNITY THAT CAN CHANGE YOUR LIFE!  
na0114-0204 (4 wks)

ARE YOU LIVING THE AMERICAN DREAM OR THE SUBURBAN NIGHTMARE? Claim personal & financial freedom! Our product teaches how to accumulate & protect wealth, using the strategies of the elite & affluent. If you are seriously seeking the dream come true, and desire to earn a minimum of \$10,000 per month...call 1-800-320-8995 ext: 4284 (NOT MLM). VVV0114-0204 (4 wks)

## EDUCATION

TRAVEL-teach English.  
\$649/40 hr. Feb. 24-28.  
TESOL teacher cert. course (or by corresp.). 1,000's of jobs avail. NOW.  
FREE info pack 438-5704. CS0813708-89 (1 yr) (4 wks)

## EMPLOYMENT

River City Shakespeare Festival  
Requires a General Manager.  
Duties include office management, corporate communications and fundraising.  
Please mail resumes to:  
Free Will Players  
#618, 7 Sir Winston Churchill Sq.,  
Edmonton, AB, T5J 2V5  
Fax 403-426-3248  
PH 403-425-8086  
VVW0128 (1 wk.)

Full & Part-time Stylists  
Our newly renovated well established friendly salon has been in business for over ten years. We have positions for full and part-time stylists. Up to 60% commission paid with no product user charges. If you're looking to combine work with fun please call 441-5999 and leave a message. Resumes can be dropped off at Shear Expressions 6611-177 Street. na0128 (1 wk.)

## HOME REPAIR

Need minor home repairs in your residence? Call Jax of All Trades for all your complete fix-it jobs. Also specialize in Apt. maintenance! Ph. 476-9579. VVV0128-0218 (4 wks)

## INSTRUCTION

Universal Arts Instruction  
Swing Dance Lessons  
University area. Professional experienced teacher.  
Call Linda 437-3821.  
Self Defence For Women  
Instructo Panko, certified Shodan in Shotokan Karate.  
Parkallen Community League  
Call 437-3821.  
Music Instruction  
Guitar, bass, saxophone, clarinet. All instructors GMCC gads 428-3493. VVV0128-0204 (2 wks)

VOLUNTEER OPPORTUNITIES FIT FOR TWO!  
The Arbutus Volunteer Foundation (the Child Welfare volunteer program) looking for volunteers to work with sibling groups in need of mentoring/tutoring. Call Karin Boyd @ 427-8564 e-mail kboyd@arbutus.westerncanada.com.

# Vue CLASSIFIED AD ORDER FORM

## THREE LINES FOR

**\$5**  
Print your copy legibly in the space provided. Use bold, characters per line. Each letter, space or punctuation mark counts as one character. Each additional line is \$.50 per line.

## EXTRAS (\$1 per selection)

Bolding ☐ All or ☐  
Underline ☐ All or ☐  
Italics ☐ All or ☐  
Capital Letters ☐ All or ☐  
Larger Font ☐ All or ☐  
Headline ☐ All or ☐

Box around ad .....\$2.00

Put my ad under this heading:

CATEGORY

## HOW MUCH?

Line Total \$ 5.00  
Extra Lines \$  
Extras \$  
Sub Total \$  
x weeks \$  
7% GST \$  
GRAND TOTAL \$

Contact:

Fax #:

Name:

Address:

Phone:

Payment ☐ VISA ☐ MC ☐ CASH ☐ CHEQUE (Make cheques payable to Vue Weekly)

Expiry Date: Signature:

Start Date: Finish Date:

Credit Card #:

Listen to the meditative voice of  
**Master Crocodile**  
on the  
**Crocodile Connection**

Wednesday,  
9 - 11 am  
on CJSR FM88.

**CJSR FM88**  
edmonton's independent

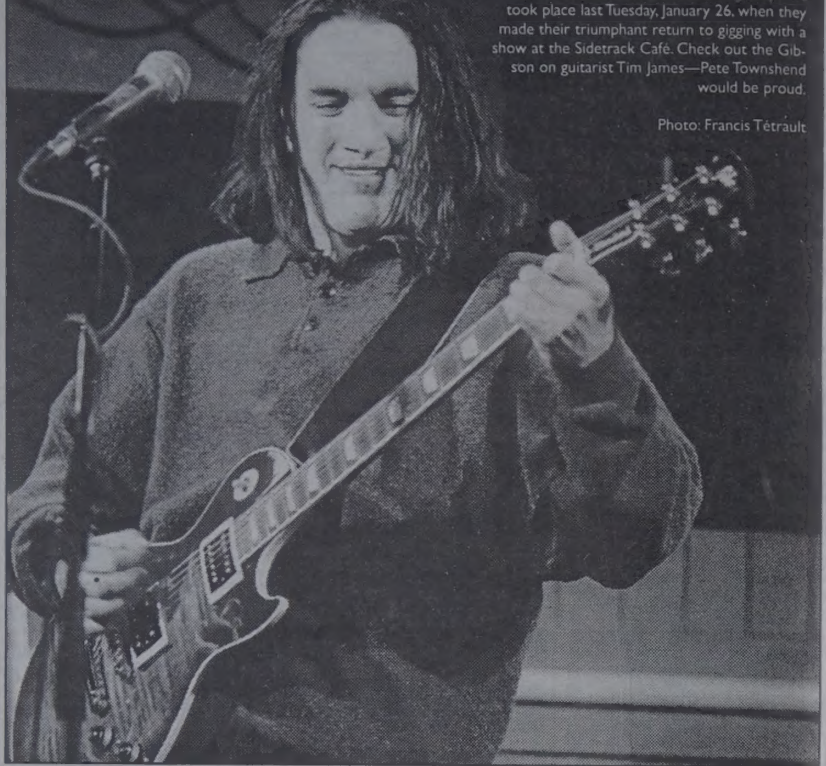
Don't forget to bring your  
CJSR pledges by Feb. 13th!



# HEY EDDIE! by GRISDAL



## LAST LOOKS



It had been a long time since local rock band Harper's March had a live gig—one year to be exact. Where were they? Broken up? Done like dinner? None of the above, friends—the band was giving it a whirl in the studio and gearing up for a shot at the elusive brass ring. Step one took place last Tuesday, January 26, when they made their triumphant return to gigging with a show at the Sidetrack Café. Check out the Gibson on guitarist Tim James—Pete Townshend would be proud.

Photo: Francis Tétrault

## It's Not Just About SEX

### IT'S ABOUT GETTING LUCKY!

It's also about making new friends and having FUN!

### FEELING LUCKY?

## The GrapeVine

### LIVE CHAT & DATE-LINE

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Ladies Always FREE:

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The GrapeVine Club Inc. assumes no liability if meeting through this service and does not pre-screen callers. Free local call. Long-distance charges may apply OUTSIDE Edmonton. Must be 18+.

FREE FREE FREE FREE FREE

OVER 2000 ads online  
1000's of callers daily  
**LADIES ALWAYS FREE**





# Try the Direct Approach!

**FREE TO CALL\***  
enter code 100

## Your Source for Casual Encounters

### Women Seeking Men

I'm a 35 yr. old, 5'4" tall, fun-loving, adventurous female with red hair & ocean blue eyes. I'm a full-time cook & a part-time bartender. I have two children. I enjoy walks in the rain, the beach, campfires, reading, movies, & sharing quality time. I'm looking for an open-minded, honest, faithful male to start a friendship that hopefully will lead to a long term relationship. If you're interested, box me back. **Box 8213.**

My name is Linda. I'm a 5'9" tall, curvaceous, full-figured, pretty, warm, loving, thoughtful, cuddly female with brown hair & brown eyes. If you'd like to know more about me, leave me a message. **Box 7309.**

I'm a 39 yr. old, 5'7" tall, 130 lb., single female with blonde hair & blue eyes. I'm a light smoker, light drinker, & drug-free. I have a variety of interests. I'm looking for a 38-45 yr. old, tall, masculine, emotionally secure, honest male who's only a light smoker & drug-free. I'm not particularly compatible with Aries, Gemini, or Leo. If you'd like to know more, box me back. **Box 4607.**

I'm a good looking, sexy, Caucasian/Hispanic female with long, light brown hair & a beautiful smile. If you'd like to know more about me, box me back. **Box 8176.**

This is Jennifer. I'm a 21 yr. old, 5'8" tall, 185 lb., cow girl with long, auburn hair & changing, hazel eyes. I like purple sunsets, long walks, thunder storms, movies, the outdoors, & more. I'm just looking for fun & friendship. If you're 20-25 yrs. old & you'd like to know more, get back to me. **Box 7778.**

I'm a 35 yr. old, 5'6" tall, down-to-earth, outgoing, open-minded, youthful, Caucasian female with short, dark brown hair & hazel eyes. I like to live life to the fullest. I enjoy sports, working out, camping, barbecues, movies, & spending time with family & friends. I'm a non-smoker, social drinker, drug & baggage free. I'm loving, affectionate, kind, caring, & monogamous. I'm looking for a 30-37 yr. old, 5'9"-6'2" tall, Caucasian male with similar qualities & no children. **Box 5159.**

My name is Christina. I'm a 44 yr. old, 125 lb., attractive, physically fit female with blonde hair & blue eyes. I'm a smoker & casual drinker. I have a 5 yr. old daughter. I'm passionate, romantic, easy-going, spontaneous, honest, sincere, caring, & straightforward. I love candlelit dinners, dancing, movies, camping, long walks, & quiet evenings at home. I'm looking for a man with similar qualities & interests. If you're communicative, trustworthy, & think we could start a friendship that might lead to more, get back to me. Monogamy required. **Box 4827.**

This is Gail. I'm a 48 yr. old, 5'5" tall, queen-sized, easygoing, open-minded, divorced female with brown hair & blue eyes. I'm a non-smoker, non-drinker, & a Christian. I'm looking for a long term commitment starting with friendship. **Box 2687.**

I'm a 31 yr. old, 5'5" tall, fit female with blonde hair & green eyes. I've never been married & have no children. I'm a smoker & casual drinker. I'm looking for a down-to-earth, trustworthy, monogamous guy who has a love for animals. If you think you can be there through good & bad times, let's get to know each other better. **Box 2525.**

I'm a 26 yr. old, 5'9" tall, 125 lb., easygoing female with short, blonde hair & blue eyes. I like working with animals, long walks, swimming, & movies. I'm looking for an interesting, charming guy who's sincere. **Box 8151.**

I'm a 30 yr. old, medium to full-figured, attractive, single female with long, dark brown hair & brown eyes. I'm the mother of two, sweet girls. I value honesty & integrity. I'm a smoker & casual drinker. I enjoy all types of music & dancing. If you're interested & you'd like to know more, leave me a message. **Box 7668.**

I'm a 35 yr. old, 5'9" tall female with brunette hair & dark eyes. I'm a smoker & casual drinker. I enjoy camping, curling, hiking, & much more. I'm looking for an independent, employed partner with similar interests. If this has piqued your interest, leave me a message. **Box 7443.**

I'm a 34 yr. old, 5'4" tall, honest, caring, fun-loving, mature, Capricorn female with dark hair & green eyes. I have a horse & a cat. I love travelling, horseback riding, camping, gardening, cycling, beach combing, long walks, & music. I'm looking for a 28-40 yr. old male with similar interests. If you'd like to know more about me, box me. **Box 5393.**

This is Diana. I'm a 47 yr. old, 5'2" tall, attractive, medium built, single female with brunette hair, blue eyes, & one dependent. I'm a non-drinker, non-smoker, & drug-free. I enjoy dining, dancing, cycling, hiking, & the great outdoors. I'd like to meet a nice woman man. Let's meet for coffee one day. **Box 4826.**

I'm a 42 yr. old, 5'2" tall, youthful, fun-loving female with long, dark hair & a medium build. I'm energetic, solid, sincere, honest, compassionate, & passionate. I'm independent, have no children, & seek the same in a man. I have a variety of interests. I'm looking for a 38-48 yr. old, secure, non-smoking, kind-hearted, patient, honest male perhaps with dark hair & a moustache. Leave me a message. **Box 4060.**

I'm a tall, thin, attractive, athletic, outgoing, confident, single female with long, blonde hair, green eyes, & a great sense of humour. I've never been married & have no children. I have a cat. I like spending time with family & friends. If you'd like to know more about me, get back to me. **Box 3906.**

This is Amanda. I'm a 5'10" tall, 112 lb., attractive female with blonde hair & blue eyes. I'm looking for a casual encounter. Get back to me. **Box 3682.**

I'm a 35 yr. old, full-figured, employed, intelligent, funny, weird, warped, attractive female. I'm looking for a sarcastic, funny, intelligent, employed, well-read male with great fingers, to be my friend & lover. **Box 2992.**

This is Heather. I'm in my 30's, a female, college student studying engineering. I'm a non-smoker & casual drinker. I'm interested in starting a friendship that might turn into something more. **Box 2773.**

I'm a 5'9" tall, well-groomed, very attractive, slim female with medium length, blonde hair & brown eyes. I'm a smoker & casual drinker. I enjoy work & travel. I'm looking for a 35-45 yr. old, 5'11"-6'3" tall, good looking, well-groomed male with all his hair & similar interests. If you're passionate, romantic, friendly, honest, single, & interested in casual dating, get back to me. **Box 2498.**

I'm an attractive, single female interested in meeting a sincere, honest gentleman who enjoys dining, movies, travelling, & home life. If you're interested, box me back. **Box 2475.**

My name is Savannah. I'm a 20 yr. old, female. I enjoy horseback riding, movies, candlelit dinners, quiet times, music, & spending time with family & friends. I hope one day to have children. If you're interested, get back to me. **Box 1666.**

My name is Shirley. I'm a 5'7" tall, 130 lb. female with long, brown hair. I'm looking for an attractive male to go out & have a good time with. If this sounds interesting, get back to me. **Box 6214.**

My name is Joanne. I'm a 48 yr. old, professionally employed, open-minded, honest, intelligent, daring, passionate, single mom with a great sense of humour. I'm a non-smoker & light social drinker. I'm not perfect but parts of me are excellent. Perfection is a goal, excellence will be tolerated. **Box 9351.**

This is Cheryl. I'm a 25 yr. old, 125 lb. female with shoulder length, curly, brown hair & hazel eyes. I'd like to share good conversation with someone who would like to get to know me. Give me a shout. **Box 8577.**

I'm a 5'7" tall, slim to medium built, attractive, deep, quiet, sultry, confident, intelligent, romantic female with piercing eyes. I'm a single mom with an active lifestyle. I'm a smoker. I'm looking for a 35-40 yr. old, tall, sexy, laid-back, kind, youthful male hopefully with brown eyes. If you know how to treat a lady & think we might have something in common, get back to me. **Box 8280.**

### Men Seeking Women

I'm a 5'6" tall, athletic, lonely male with long, blond hair, blue eyes, & a moustache. I'm a hard rocker who's a bit eccentric. I love a woman's body. I'm just scouting the system out. **Box 9591.**

I'm a 45 yr. old, 5'11" tall, 175 lb., youthful male who enjoys movies, auctions, races, computers, & much more. I go to church. I'm looking for an attractive partner to start a meaningful relationship. A car is a bonus. Get back to me. **Box 8632.**

I'm a 31 yr. old, 5'9" tall, 185 lb., professionally employed, muscular male with brown hair & blue green eyes. I have no dependents. I'm part city boy & part country boy. I'm looking for a 23-33 yr. old, cute, sweet, caring female. If you're interested, box me back. **Box 7467.**

I'm a 5'10" tall, 160 lb., slim, separated male with brown hair, glasses, & a moustache. I'm looking for a woman who might enjoy dining, movies, pool, weekend getaways, & more. If you're interested, get back to me. **Box 4327.**

I'm a 32 yr. old, 5'11" tall, honest, down-to-earth, easygoing, physically fit, active, attractive male who enjoys the outdoors: camping, fishing, water sports, movies, music, & moonlit walks. I live on an acreage. I love animals & have two kids. I have strong morals & a good sense of humour. I'm looking for a special girl to share some of things that I enjoy. If you're interested, box me back. **Box 8496.**

I'm a 47 yr. old, 5'8" tall, 175 lb., discreet, attractive male with brown hair & brown eyes. I'm easygoing, open-minded, long lasting, & into giving pleasure. I'm looking for a slim, clean, discreet, attractive female for an ongoing no strings attached, intimate relationship. **Box 8287.**

My name is Marcel. I'm a 40 yr. old, 5'10" tall, 180 lb., professionally employed male with graying, brown hair & brown eyes. I'm a smoker with no dependents. I enjoy cards, the symphony, movies, theatre, music, & quiet evenings at home. I'm looking for a sincere, honest, attractive lady with a petite, slender build & green eyes. **Box 8083.**

This is Ralph. I'm a 52 yr. old, respectable, above board male looking for a medium to full-figured lady, 5'7"-6'2" tall, for a possible, committed relationship. I'm a professional musician who doesn't drink or smoke. I'm allergic to tobacco smoke. I have a variety of interests. I would treat you with great respect. Serious replies only. **Box 6078.**

I'm a strict, dominant, fit, single, professional male who lives in Calgary & travels to Edmonton frequently. I'm looking for a submissive female for a safe, sane, discreet relationship. Leave me a message. **Box 8038.**

I'm a 5'11" tall, attractive, active, physically fit, professional male with blond hair & deady, blue eyes. I'm looking for a 23-33 yr. old female. If you think you're a match, get back to me. **Box 8541.**

I'm a 32 yr. old, 5'11" tall, 200 lb., physically fit, attractive, honest, romantic, down-to-earth, fun-loving male with brown hair & brown eyes. I have a great sense of humour & know how to treat a lady. Let's start a friendship that hopefully will lead to a long term relationship. If you have a good sense of humour & know how to treat a man, box me back. **Box 5930.**

My name is Darren. I'm a 27 yr. old, single male who enjoys sports, music, camping, concerts, & spending time with friends. I'm looking for an easygoing, adventurous, 24-29 yr. old woman. If this sounds good to you, get back to me. **Box 5958.**

My name is Lewis. I'm a 24 yr. old, Native male with shoulder length, brown hair & brown eyes. I'm looking for a loyal, caring, sweet, female who knows where she's going & what she wants out of life. To start a friendship that might lead to more. If you're interested, get back to me. **Box 5384.**

I'm a 34 yr. old, 5'8" tall, 190 lb. male with brown hair & green eyes. I'm a kid at heart. I like the outdoors, fishing, hunting, camping, movies, & drug-ging on the couch. I'm looking for a medium to full-figured woman to be my special someone. No heavy smokers, drinkers, or drug users. **Box 4865.**

My name is Dave. I'm a 28 yr. old, 5'9" tall, active, clean, slim, fit, single, white male with brown hair & brown eyes. I'm tired of head games & bars. I enjoy the outdoors, sports, music, pool, darts, reading, movies, & quiet evenings at home. I'm originally from Newfoundland. I'm honest, trustworthy, caring, kind, compassionate, respectful, & respectable. I'm hoping to meet a lady with similar qualities & interests. I hope to hear from you soon. **Box 4282.**

This is Cam. I'm a 36 yr. old, 5'6" tall, emotionally & financially stable male with blond hair & two brown eyes. I've never been married & have one four legged dependent. I like everything under the sun & everything when the sun goes down. I'm looking for a 35-45 yr. old, attractive, fun-loving, humorous, fit female to take & chance & see where it leads. **Box 4019.**

I'm a 30 yr. old, 6' tall, 205 lb. male. I have a variety of interests. I'm looking for a woman who can make my heart skip a beat with the look in her eye & the sound of her voice. She must be caring, spontaneous, sensitive, & confident. If this is you, I look forward to hearing from you. **Box 7976.**

I'm a 30 yr. old, tall, handsome, professionally employed male with lots of interests. I'm looking for a female companion to share quality time. If you'd like to know more about me, leave me a message. **Box 6015.**

My name is Michael. I'm a 6'1" tall, 195 lb., fit, attractive male with light brown hair & blue eyes. I love the outdoors, barbecues, & just having fun. I'm looking for a 25-35 yr. old, good looking, energetic, spirited, adventurous, slim female over 5'4" tall, with direction in her life & a good sense of humour. Single mothers are welcome. I'm a single dad with two children, 6 & 8 yrs. old. If you're interested, get back to me. Serious replies only. **Box 5205.**

My name is Devon. I'm a 5'10" tall, 165 lb. male with brown hair & deep blue eyes. I like going out, walking the dog, cross country skiing, drums, the guitar, & spending time with friends. I'd like to start a friendship with a woman who will share these things & more. **Box 5021.**



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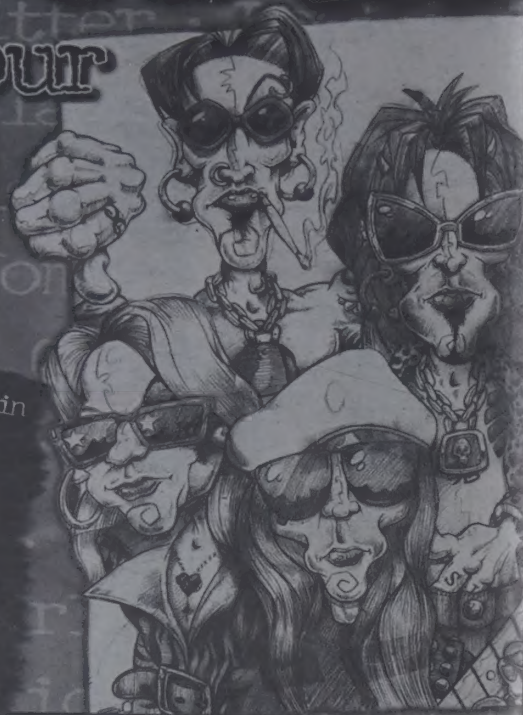
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